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A review of literature germane to the subject helps provide an introduction to this study whose object is to identify the trends and practices that have occurred in television teaching of music from the late 1940's to the present. Other purposes of the study are to categorize and analyze the content and developing program formats of current televised music education programs, and to investigate the potential of television for teaching music. This report sets out the methodology and the sources of the data employed in the study. The music instruction programs at 17 educational television centers are described. The report includes a chronological account of the growth and development of televised music instruction, a presentation and analysis of data collected, and a summary of findings and conclusions which lead to specific recommendations. Samples of material used to collect data, data tables, and a subject index supplement the report. (JY/GO)

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FINAL REPORT

Project Number 5-8306
Contract Number OEC2-6-058306-1292

The Utilization of Instructional Television In Music Education

Thomas H. Carpenter
East Carolina University
Greenville, North Carolina 27834

JUNE 1, 1969

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
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FINAL REPORT

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THE UTILIZATION OF INSTRUCTIONAL TELEVISION IN MUSIC EDUCATION

Thomas H. Carpenter

East Carolina University
Greenville, North Carolina

June 1, 1969

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SUMMARY

That "music educators have not effectively applied new technological developments to their discipline" was the verdict of the Tanglewood Symposium. Few have doubted the verity of the position taken at Tanglewood. Of the many issues with which music educators have grappled, one of the most provocative, complex, and disputatious has been how to use, when to use, and whether to use the educational and mass communications media for in-school instruction. The purpose of the present study was to consider the development, the problems, the performance, and the promise of one of the instructional media, namely, television, and its utilization in the teaching of music. Specifically, it was the purpose of this study: (1) to identify trends and practices that have occurred in the teaching of music through the medium of television in the United States from the late 1940's to the present, (2) to categorize and to analyze the content and developing program formats of current televised music education programs, and (3) to investigate the potential of the medium of television for the teaching of music.

Data for the study were drawn from published proceedings of professional broadcasting organizations, publications of professional educational organizations, and publications pertaining to educational broadcasting and/or music education; from unpublished research studies, student or teacher television guides, and telecourse syllabi; from interviews conducted with those responsible for televised music instruction in seventeen widely separated educational television centers; and from a nationally distributed questionnaire. The questionnaire was divided as follows into five parts: (1) type of facility, nature of utilization, and historical information; (2) facilities, materials, and administrative practices; (3) program content, format, and structure; (4) general information; and (5) opinion. The three principal sources of information for identifying the population were a mailing list compiled by the writer for an earlier study, two published sources, and state supervisors of music. The total number of school systems or institutions that were thought to produce televised music instruction, as identified from all sources, was 303. Of the 303 questionnaires mailed, 234, or 77.2 per cent, were returned or accounted for. The total number of usable inquiry forms returned by music educators was 144. Data collected from the questionnaires were analyzed in terms of frequency distribution, percentages, and mean index ratings.

The seventeen descriptive accounts presented in the study were considered illustrative of the broad spectrum of uses of the medium in music education today. Along with the conflicting opinions, convictions, and philosophies that occurred from system to system, there were also common concerns and problems and, in some instances, innovative and unique solutions to these problems. In a word, the descriptive accounts narrated some of the experiences of music educators with instructional television, the approaches taken in planning, problems faced in producing, practices followed in presenting, the production techniques they devised in implementing, and procedures they employed in evaluating in-school music instruction via the medium.

The indications are that televised music instruction for secondary school students will remain only an occasional form of teaching until school buildings are equipped with small videotape recorders, which will allow teachers to record a lesson as it is telecast (or by some other means) and to replay the lesson in the classroom when it is needed. Once the facilities are available, television may very well make its greatest contribution to music education as a medium for assisting secondary school general music. For the present, however, teaching by television exists primarily at the collegiate level and at the elementary school level. At the collegiate level, television is utilized principally as a public address system to extend the teacher's voice for multiple sections of a music appreciation class. The medium has enabled the university instructor to employ some techniques that are simply not feasible in the large lecture hall, however. In the writer's judgment, televised music instruction at the elementary school level is evolving toward programing that is both valid in content and sophisticated in production.

Data gathered for the study would seem sufficient to sustain the conclusion that one significant direction being taken today at the elementary school level is the preparation and presentation of televised music instruction the intent of which is to provide "direct" instruction. The term "direct" teaching was defined to mean that television is utilized to provide the major content of the school music instruction; it was indicated in the inquiry form, however, that this approach did not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the receiving classrooms. There would also seem clearly to be a trend toward producing telelessons at the elementary school level which are self-contained, i.e., telelessons produced as a series of "singles" which are complete in and of themselves.

Data also revealed that a little more than a fourth of the television teachers assume full responsibility for deciding lesson content. Almost half of the on-camera teachers, however, were assisted by a television music committee, the appointment of which is becoming much more common. About a third of the studio music teachers felt there is little difference between teaching on television and teaching in the classroom; another third, however, found that the demands differ considerably. Teachers were evenly divided on the issue of whether or not students should be used in the studio. Teachers were also equally apart on the question of asking students in the receiving classrooms to use any kind of songbook or workbook while the telelesson is in progress. The greater percentage of television teachers indicated they are able to work with broadcast personnel who approach television as a medium of education, viz., studio conventions are not allowed to dictate the needs of music instruction.

The following were other findings interpreted from data gathered by the inquiry form prepared for the study:

1. Respondents indicated that the greater percentage (64.4 per cent) of elementary school television music teachers are selected on the basis of an audition. Collegiate television teachers, however, are more often assigned to teach music telecourses.

2. Elementary schools today have managed far more often to free television music teachers from other teaching or consultant responsibilities.

3. Respondents indicated that 18.4 per cent of the music telelessons are presented "live," 72.5 per cent of the lessons are videotaped, and that 9.2 per cent are presented both "live" and on videotape.

4. Twenty out of eighty-two television teachers indicated that they are provided little or no on-camera rehearsal time. Forty-five of the eighty-two, however, were "frequently" able to rehearse with the camera crew before a telecast.

5. Data provided by respondents substantiated the many criticisms that have been leveled against the quality of sound systems. Slightly over 90 per cent indicated that "regular" television set speakers are used for in-school music telelessons.

6. Respondents gave "quite a bit" of support to the contention that classroom teachers are better able to utilize music telelessons the second or third year they are presented.

7. As a general rule, the longer, more detailed teachers' guides were found to be distributed by television operations that provide instruction for several cities, counties, districts, or a state. Respondents indicated that the television music teacher is most often the person responsible for preparation of student or teacher guides.

8. With regard to over-all course structure, elementary school television music teachers preferred an "elements of music" or a "general music class" structure, junior high school teachers favored a "topics or units" structure, and senior high school teachers leaned toward an "elements of music" structure. Collegiate teachers most often selected one of three course structures, namely, "topics," "elements," or "historical chronology."

9. Only six school systems were found to utilize the medium of radio in conjunction with televised music classes.

10. Respondents strongly supported the view that telelessons designed for children provide a valuable in-service function for classroom teachers. A little more than half, however, indicated that separate in-service workshops are conducted via television for classroom teachers.

11. Only 31.3 per cent of the participants of the study were of the opinion that standard band and/or orchestral instruments could be effectively taught via television. Seventy-three or 57.5 per cent, however, were of the opinion that keyboard instruction could be effectively provided with the medium.

12. Concerning possible "advanced" uses of the medium for music education, just 31.8 per cent felt there would one day be a need for programing other than the general or introductory courses presently taught via television.

13. Respondents at the lower three grade levels indicated that "feedback" forms sent to television music teachers by classroom teachers provide the principal means of evaluation.

14. Respondents indicated that most music telelessons are taught by one teacher. Lessons were team-taught, though, in seven elementary schools and two colleges.

15. The apprehension some music educators feel concerning the possibility that colleagues have been pressured by some manner or means to utilize existing television facilities was not supported by data gathered for the study. Responses were interpreted to mean, in fact, that music teachers are more interested in teaching via the medium today than they were just a few years ago.

Recommendations for further study had to do with the visualization needs and problems of televised music instruction, identification of the role of the television music teacher, selection of television music teachers, improved classroom utilization, evaluation, programmed instruction, televised music lessons for pre-school children, and program exchange.

TABLE OF CONTENTS

CHAPTER PAGE

I. THE PROBLEM AND DEFINITIONS OF TERMS USED 1
  The Problem 1
    Statement of the problem 1
    Importance of the study 1
    Delimitations of the study 5
  Definitions of Terms Used 5
  Organization of Remainder of Study 5
II. REVIEW OF THE LITERATURE 6
III. SOURCES OF DATA AND PROCEDURE 23
  Interviews and Observations 23
  Development of the Inquiry Form 25
  Selection of the Population 29
  Distribution of the Inquiry Form 34
  Analysis of Data 39
  Data Computing Procedure 40
  Summary 41
IV. DESCRIPTIVE ACCOUNTS OF TELEVISED MUSIC INSTRUCTION 42
  The Alabama Educational Television Network 44
  The Albuquerque, New Mexico, Public Schools 59
  The Anaheim, California, City School District 68
  The Denver, Colorado, Public Schools . . . . .
    The Boettcher School of the Air 78
  The Georgia Department of Education Television Services . 86
  Atlanta City and Fulton County, Georgia, School Systems . 100

CHAPTER PAGE

The School District of Kansas City, Missouri 106

The Oklahoma City, Oklahoma, Public Schools 110

The Los Angeles, California, City School Districts 117

Regional Educational Television Advisory Council

Los Angeles County Schools 122

Minneapolis, Minnesota, Public Schools 127

The Pennsylvania State University 132

University-level music telecourse 133

Televised music classes for junior high school pupils . . 141

Philadelphia, Pennsylvania, Public Schools 154

The University of Washington 159

St. Paul, Minnesota, Public Schools 166

Washington County, Maryland, Public Schools 172

Summary 181

The Alabama Educational Television Network, 181; The Albuquerque, New Mexico, Public Schools, 182; The Anaheim, California, City School District, 182; The Denver, Colorado, Public Schools, 183; The Georgia Department of Education Television Services, 184; The Atlanta City and Fulton County, Georgia, School Systems, 185; The School District of Kansas City, Missouri, 186; The Oklahoma City, Oklahoma, Public Schools, 187; The Los Angeles, California, City School Districts, 188; Regional Educational Television Advisory Council, Los Angeles County Schools, 188; The Minneapolis, Minnesota, Public Schools, 189; The Pennsylvania State University: Department of Music, 190; The Pennsylvania State University: Department of Music Education, 190; The Philadelphia, Pennsylvania, Public Schools, 191; The University of Washington, 192; The St. Paul, Minnesota, Public Schools, 193; The Washington County, Maryland, Public Schools, 194

V. TELEVISED MUSIC INSTRUCTION: A CHRONOLOGICAL RECORD OF GROWTH AND DEVELOPMENT 195

CHAPTER PAGE

The First Decade 195

The Second Decade 210

Summary 234

VI. PRESENTATION AND ANALYSIS OF DATA: FACILITIES, NATURE OF UTILIZATION, ADMINISTRATIVE PRACTICES, AND MATERIALS . . . 236

Facilities 236

Grade Levels for which Music Instruction is Provided . . . 251

Administrative Practices and/or Procedures 254

Distribution of Supplementary Materials 272

Summary 279

VII. PRESENTATION AND ANALYSIS OF DATA: PROGRAM CONTENT AND STRUCTURE, FORMAT, AND OTHER USES OF INSTRUCTIONAL TELEVISION 283

Program Content and Structure 283

Program Format 324

Other Uses of Television 330

Summary 336

VIII. FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS 343

Findings 345

Conclusions 354

Recommendations for Further Study 359

BIBLIOGRAPHY. 363

APPENDIX A. Initial Survey Letter and Post Card, Letters of Transmittal, and Follow-up Letter 374

CHAPTER PAGE

APPENDIX B. Single and Multiple Responses to Items in
Parts II and III of the Inquiry Form 380

APPENDIX C. The Interview Guide 400

APPENDIX D. The Inquiry Form 409

INDEX 421

LIST OF TABLES

TABLE PAGE

I. Location by States of Initial Letter Survey and Return Post Card Identification of Systems Utilizing Instructional Television in Music 32

II. Inquiry Form Returns 35

III. Usable Inquiry Form Returns by States 38

IV. Type of Television Facility Utilized 238

V. How Facilities were Acquired 241

VI. Why Music was First Taught by Television 243

VII. Why Music was First Taught by Television (By Those Receiving Televised Music Instruction) 245

VIII. Nature of Reception Facilities 247

IX. Quality of Sound System 249

X. Grade Level(s) of Locally Produced Telecourses 252

XI. Grade Levels of Producing and Receiving Operations 253

XII. How Television Music Teachers are Selected 256

XIII. Teaching Load for Television Music Teachers 259

XIV. Amount of Time Spent Preparing and Presenting Televised Music Lessons 262

XV. Amount of On-camera Rehearsal Time for Television Music Teachers 264

XVI. Use of Videotape or Kinescope Recorder 268

XVII. How Often Lessons are Videotaped for the Purpose of Observation 270

TABLE PAGE

XVIII. Support Given the Contention that a Videotaped Series Should be Repeated for Two or Three Years 271

XIX. Distribution of Supplementary Materials 274

XX. How Often Supplementary Materials are Distributed 276

XXI. Person Preparing Supplementary Materials 278

XXII. Classification of Televised Music Instruction 285

XXIII. Classification of Televised Music Instruction (By Those Producing Televised Music Instruction) . . . 289

XXIV. A Comparison of Data Gathered for the Present Study and Data Gathered for a Similar Item in the 1965 Study Classification of Televised Music Instruction (Elementary School Level Only) 292

XXV. Arrangement of Course Content 294

XXVI. Difference Between Telelessons and Classroom Lessons . . 295

XXVII. Support Given the Idea that Telelessons Ought to be a Prototype for the Classroom Teacher 297

XXVIII. Lesson-to-Lesson Continuity or Sequence 301

XXIX. How Often Students are Asked to Look at Music Books or Workbooks While the Telelesson is in Progress . . . 303

XXX. Use of Motion Picture Films or Film Footage During Telelessons 305

XXXI. New Program Ideas and Teaching Approaches 310

XXXII. Individual Responsible for Deciding Content 318

XXXIII. Conventions of Studio Production Taking Precedence Over Pedagogical Needs of Music Education 320

TABLE PAGE

XXXIV. Principal Method of "Feedback" Evaluation 322

XXXV. Type of Teaching Format 326

XXXVI. How Often Student Demonstration Groups are Used in the Studio 327

XXXVII. The Degree to which Student Demonstration Class Helps the Teacher Judge Lesson Pacing 328

XXXVIII. The Degree to which Student Demonstration Class Helps the Teacher Judge Whether Programs are Above or Below the Ability of Students in the Classroom 330

XXXIX. Use of Facilities for In-service Education 332

XL. How Often Facilities are Used to Prepare Students to Attend Concerts 335

XLI. How Facilities were Acquired (Multiple Responses) . . . 381

XLII. Why Music was First Taught by Television (Multiple Responses) 382

XLIII. Nature of Reception Facilities (Multiple Responses) . . 383

XLIV. Quality of Sound System (Multiple Responses) 384

XLV. How Television Music Teachers are Selected (Multiple Responses) 385

XLVI. Teaching Load for Television Music Teachers (Multiple Responses) 386

XLVII. Use of Videotape or Kinescope Recorder (Multiple Responses) 387

TABLE PAGE

XLVIII. Distribution of Supplementary Materials (Multiple Responses) 388
XLIX. How Often Supplementary Materials are Distributed (Multiple Responses) 390
L. Person Preparing Supplementary Materials (Multiple Responses) 391
LI. Classification of Televised Music Instruction (Multiple Responses) 392
LII. Arrangement of Course Content (Multiple Responses) 393
LIII. Lesson-to-Lesson Continuity or Sequence (Multiple Responses) 394
LIV. Type of Teaching Format (Multiple Responses) 395
LV. New Program Ideas and Teaching Approaches (Multiple Responses) 396
LVI. Individual Responsible for Deciding Content (Multiple Responses) 397
LVII. Use of Facilities for In-service Education (Multiple Responses) 398
LVIII. Principal Method of "Feedback" Evaluation (Multiple Responses) 399

LIST OF PLATES

PLATE PAGE

I. The Over-the-head Shot of Studio Class used in "Music Time" Telelessons (University of Alabama) 56

II. Studio Set for Special Christmas Telelesson (The Denver, Colorado, Public Schools) 83

III. Studio Set for Visiting Guests (The Denver, Colorado, Public Schools) 83

IV. Treehouse Set used in the "Sing It Again" Series (The Georgia Department of Education Television Services) 90

V. Seventeen-foot Keyboard used in the "Do Re Mi" Series (The Georgia Department of Education Television Services) 93

VI. Dora the Dodo Bird used in the "Do Re Mi" Series (The Georgia Department of Education Television Services) 93

VII. The Three-member Teaching Team used in All Music Telelessons Produced by the Oklahoma City, Oklahoma, Public Schools 114

VIII. The Notation "Roll Drop" and Lettered Bells used in Music Telelessons Produced by the Oklahoma City, Oklahoma, Public Schools 114

IX. Lectern and Special Turntable used in The Pennsylvania State University's "Music 5" Telecourse 136

PLATE PAGE

X. Talkback Console used in The Pennsylvania State University's "Music 5" Telecourse 136

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Of the many issues which music educators encounter today, one of the most provocative, complex, and disputatious is how to utilize the educational and mass communication media for in-school instruction. Although educators, including music educators, have often resisted and distrusted technological change, the American tendency during the twentieth century has been to find mechanical rather than social or professional solutions to the problems of improving and/or extending mass education, and these solutions have oftentimes proved successful. The purpose of the present study was to consider the development, the problems, the performance, and the promise of one of the instructional media and its utilization in the teaching of music, namely, television.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study: (1) to identify trends and practices that have occurred in the teaching of music through the medium of television in the United States from the late 1940's to the present, (2) to categorize and to analyze the content and developing program formats of current televised music education programs, and (3) to investigate the potential of the medium of television for the teaching of music.

Importance of the study. Now in its twentieth year, the marriage of music education and instructional television has not been free of matrimonial disagreements and tensions. Some of the family jars are attributable to the one-way nature of the medium itself; others, certainly, are caused by the manner in which the medium is being utilized. A great many of these problems, limitations, and present-day practices and procedures are singled out and discussed in the chapters which follow. In addition to the problems of actually producing televised music instruction, there is also the fact that many music educators not involved with or responsible for televised music instruction are still quite reluctant to accept television as a means of instruction. The reasons for this reluctance, of which the following are but several examples, are not difficult either to find or to understand. First, music teachers oftentimes tend to think of school music instruction only in terms of highly select performance ensembles or in terms of the one-teacher-one-student traditions of applied instruction; in a word, the "mass" implications of television are resented. Second, music teachers question whether valid musical learnings can take place when the teacher is on a videotape or is miles away in a television studio and not able to hear students make music; unlike other subjects taught on television, music is not something about which a teacher lectures. Third, there is less-than-optimum use made in most music classes of the traditional audiovisual media, a fact that causes considerable doubt about the other electronic phenomena being used today or being promised for tomorrow. Fourth, having either observed or heard about classroom teachers who instruct pupils to "sit tall and sing" before the telelesson begins and who admonish that "it's time to turn the set off and get back to work" when the program is over, some music teachers have reason to question the success with which lessons are presently being utilized in the classroom. Fifth, music teachers reject the let's-introduce-the-medium-first-and-study-its-effectiveness-later kind of logic that has been responsible for a great deal of televised music instruction. This list of objections, of course, could be expanded; however, despite them, there are indications that valid musical learnings can take place via a "mass" medium, that classroom teachers and/or students often do not share the music teacher's skepticism of electronic teaching devices, that improvements are constantly being made with regard to classroom utilization materials and techniques, and that television music teachers in some school systems and institutions are endeavoring to identify and subsequently to evaluate the kinds of instruction that can successfully be communicated via the medium. The descriptive accounts in Chapter IV of programs of televised music instruction in seventeen centers provide some examples. Though not completely solved, many of the problems that developed during the first years of wedlock have been thrashed out, and there may be reason to believe that this marriage of music education and instructional television will bloom into an even more fruitful union.

Of the many questions, concerns, and considerations that emerge whenever or wherever television is considered as a means of providing in-school instruction, at least four inevitably occur: (1) whether quality education can be provided via the medium; (2) the economies that might be derived from employing the medium; (3) the shortage of able teachers in many subject areas; and (4) the need to find new and improved ways to cope with spiraling school enrollments, a consideration which is, perhaps more than anything else, most responsible for the phenomenal growth of educational television during the past two decades.

In its latest report on the status of instructional television in the United States, the Fund for the Advancement of Education pointed to the immensely improved character of in-school programing but concluded that instructional television, generally, remains "deficient in quality," (28:47) not because of limitations of the medium itself, but because of "a lack of imaginative boldness and talent in the people using it." (28:86) With regard to whether learning takes place, however, the report states simply, "The results of research are overwhelmingly affirmative: students learn through TV." (28:49) The research which forms the basis for making the statement, though, has been severely criticized in recent years; in the main, these research projects sought to compare the relative effectiveness of teaching via television with teaching in the conventional classroom and, in a very large percentage of cases, the results indicated that there were "no significant differences." The phrase, "no significant difference," according to one writer, became after a time "a cliché with positive overtones of humor." (6:13) The comparability of control and experimental subjects, the comparability of the effectiveness and personality of the teachers, the lack of agreement with regard to what is meant by "conventional classroom teaching," and, in many instances, the imprecise or invalid measuring instruments and techniques used to gather data and draw conclusions are all factors that have caused present-day communications researchers to doubt the validity of many of the "no-significant-difference" studies. (6:217-20) As is reported in Chapter VII, there have been a few music research projects conducted at the grass-roots level, but the data gathered in the inquiry form of the present study did not reveal the nature or the depth of the projects. Seven "authorities" in music education reported in 1966 that they had "found little to be enthused about after viewing portions of 70 lessons from almost every telecourse being broadcast in the United States today." (25:5) Curtis W. Davis, Director of Cultural Affairs Programing for National Educational Television, said at the Tanglewood Symposium, however, that "the potential achievements to be expected for music on TV are just beginning to show up clearly. . . ."

A few public school systems, such as the Miami, Florida, Public Schools, report certain economies that accrue as a result of utilizing the medium. (30:45) The Pennsylvania State University finds that televised instruction can "break even" with conventional methods when 200 or more students are taught at one time. (32:29) For the most part, however, educational broadcasters are reluctant to consider, to appraise, or to discuss the medium seriously only in terms of economics; their position, generally, is that certainly costs can be cut, that programs can be simplified, but that the results will not be commensurate either with the educational needs or with the potential of the medium. (21:255) Des Moines does not find that educational television saves money. (5:168) The director of Philadelphia's instructional television programing says that it is "misleading" to claim that the medium will save money. (21:41) And Harold Wigren, who is educational television consultant to the National Education Association, writes:

> It is a risky thing to lead the public to believe that simply by installing television sets you might then increase the number of students and decrease the number of teachers, thereby automatically bringing about better instruction at less expense. This is music to the taxpayer's ears, the answer to his prayer. But it simply is not so; we are not being honest about the whole thing when we allow this to be said. . . . There are so many arguments which can be advanced for using television in education that are justifiable and sufficient to win its case; it seems a pity that the case for television must rest on this economy factor alone. (21:56)

Accurate statistics concerning the need for music teachers are not available. It is generally acknowledged that there exists in some parts of the nation a need for elementary school general music specialists; it is at the elementary school level, of course, that the greatest amount of televised music instruction is presently taking place. How badly school systems are in need of additional music teachers, however, is not known for certain. In 1966, the National Center for School and College Television published the following report: "More and more administrators are turning to television in an effort to reach large numbers of students with too few teachers and to bolster the quality of a school system's music instruction." (25:5) Television does not seem to have helped alleviate teacher shortages in other subject areas, however; thus, there is little reason to believe that the medium would make any great difference in relieving the need for music teachers, if indeed there is a need. According to the chairman of the communications department of one large midwestern university, television "is not going to solve the teacher shortages, and there are not clear indications it will save much money or make teaching any easier." (6:307)

The increasing student population at all levels of education is the greatest single dilemma facing educators today. Fifty-four million grade school and high school students are anticipated by 1970, an increase of ten million over the 1960 figure; college-university enrollments are expected in 1970 to double what they were in 1960, and, according to a recent U.S. Government report, Population Estimates (Series P-25, No. 381), college-age students will number about 17.1 million in 1980 as compared with a projected 14.4 million in 1970. When these figures are put alongside present teacher-shortage counts, the evident conclusion is the threat of a tremendous strain on the American educational establishment.

There is ample evidence that television can be utilized to provide music instruction to a large number of students. At best, in-classroom audience sizes are little more than informed guesses, but if one can accept the figures reported in one source, (27) the school systems which participated in the present study, of which the following are a selected few, provide televised music instruction to an incredibly large number of students: 103,072 in Alabama; 48,000 in Albuquerque; 28,320 in Atlanta; 52,948 in Cleveland; 19,080 in Denver; 27,025 in Des Moines; 40,307 in East Lansing; 27,790 in Jacksonville; 4,017 in Minneapolis; 54,443 in Nashville; 37,976 in Oklahoma City; 10,928 in Pittsburgh; and 41,420 in Tacoma. Television is being employed for the teaching of music in America; it is being employed, in fact, to a degree far greater than might be imagined.

There is every indication that instructional television has emerged from its experimental stages and, in most instances, is no longer considered a gadget, a luxury, or a panacea for all the ills of education. Today the medium is generally adjudged a viable educational tool with an immense potential for both use and misuse. With the exception of a study completed in 1965 by the writer, (82) there are no known efforts to analyze or categorize local-level television instruction in music education. The present study was a continuation and follow-up of the earlier one. The attempt here was to provide a compendium of current practices, a compilation of television program formats and grade-level approaches, a collection of past and present experiments and experiences. In a word, the study dealt with television-as-used in music education.

Delimitations of the study. It was not the purpose of this study to consider media learning theories, technical matters of television production, script writing, program direction, or other specific matters of studio technique or procedure. All considerations in the study were delimited to the medium of television as utilized for in-classroom instruction. Microteaching or microrehearsals were not considered. Radio, film, and other instructional media were considered only in terms of supplemental use with the medium of television.

II. DEFINITIONS OF TERMS USED

No attempt has been made in this study to differentiate between the meaning of the terms "educational television" and "instructional television." Both terms have been used interchangeably throughout the study to mean the production and distribution of instructional content for pupils to learn. The terms, whenever used, have implied the use of television in the work of organized formal educational institutions. The terms "program," "telecast," and "telelesson" have also been used interchangeably throughout the study to mean a formally prepared lesson taught via the medium of television. Educational broadcasters have unhesitatingly used the terms "program" or "programing" with reference to in-school television. (5:217)

III. ORGANIZATION OF REMAINDER OF STUDY

Chapter II presents a review of related literature. The methodology employed and the sources of data used in the study are described in Chapter III. Chapter IV contains descriptive accounts of programs of televised music instruction observed in the seventeen educational television centers visited in the conduct of the study; Chapter V presents a chronological record of the growth and development of televised music instruction; Chapters VI and VII contain a presentation and analysis of data gathered in the inquiry form used in the conduct of the study; and the final chapter is a summary of the findings with conclusions and recommendations. The inquiry form and the interview guide employed in the study, copies of letters mailed in connection with the questionnaire survey, and tables containing multiple answer choices of parts of the inquiry form have been placed in the appendixes.

CHAPTER II

REVIEW OF THE LITERATURE

Although there have been notable exceptions, the general rule seems to be that music teachers who have utilized television have been reluctant to print an account of their objectives, approaches, procedures, and conclusions. Their reluctance is understandable. Television is regarded as one of the "mass media" and an entertainment medium at that; in addition, there is something quite unsavory about the use of a "machine" in any form of teaching, particularly one that is said to bring about "mass" education. The unfortunate claims made for the powers of educational television by over-zealous promoters have not helped matters either. Whatever the reason, the available literature dealing with televised music education is extremely limited. References made to music programing in recent books concerned with educational television are minimal. With no intention of being critical, one can classify the periodical literature having to do with televised music instruction, in the main, into three categories: (1) the neophyte experimenter who reports that television has been tried and that it has "rich" potential; (2) the studio technician who reports the production techniques of proper script-writing, timing, camera movement, and general studio procedures; and (3) the concerned music educator who exhorts his colleagues to experiment with the medium and to report the results, to utilize television materials and programs that are available, and, above all, not to let television follow the path of failure taken by educational radio. There are exceptional articles providing detailed information about televised programs of music instruction, however, and many of these are listed in the bibliography of the present study.

Within the past two decades, an era that has witnessed the incredible growth and improvement of television technology and techniques, only sixteen research studies which deal directly with televised music education have been identified. In this chapter these sixteen studies, along with two indirectly related studies, are reviewed in the chronological order of their writing.

An early study written in 1946 by Santee (96) sought "to discover at what time television might become a puissant force in music education." (96:1) Data for the study were collected by letter and by interview with individuals both in industry and education. Understandably, Santee was unable to identify any existing programs of televised music education. The first part of her study contemplated various uses of the medium that would be made in the future, potential techniques of utilization at all grade levels, and imaginative predictions of successful program types. The predictions, for the most part, were based on existing educational radio programs and ways in which these programs might be turned into more successful television productions. Santee concluded the first part of her study with the prediction that television would become a means of equalizing educational opportunities in music education, *i.e.*, that the child in a rural community would be provided the same quality of instruction as the child in an urban area. The second part of the study dealt with the technical origins of television and its growth and development. Santee also discussed available receiving apparatus, transmitting procedures, and the implications for music education of coast-to-coast networking.

In a 1947 study, and in one of the earliest articles on music education via television in the *Music Educators Journal* of that same year, Romaine (94) emphasized the practical studio aspects of using the medium for teaching music. He suggested, for example, that the students ought to be given an inspection tour of the studio and provided with an explanation of all mechanical paraphernalia found therein. To control the pace of the lesson, Romaine recommended that students be used in the studio. He counseled future television teachers to select the student class with extreme care and to ask the classroom teacher to remain in the studio in the event it were necessary to resolve any problems of discipline. Romaine advocated that the length of a lesson be established in multiples of ten minutes, *viz.*, ten minutes for elementary school children, twenty minutes for junior high school students, and thirty minutes or more for senior high school students. Two sample lessons were suggested but were given little explanation. One was a "total-teaching" clarinet lesson, and the other was an opera presented by students with student-made puppets. The best of television teaching, in Romaine's opinion, was no more than an effective adjunct of the total music program; he doubted that the music teacher working in the classroom would ever be displaced.

Antonowich (78) summarized the status of television at the time of the writing of a research study in 1949. He indicated advantages and limitations of the medium and specified the problems to be overcome in order to effect successful implementation for music education. With a kind of caution rarely found in early studies on the subject, he emphasized "that television is an additional means, rather than an end, and only as the teacher attaches importance to the aims of general music, and as he uses television to realize these aims, can television be of maximum service." (78:87) The specific purposes of the study were: (1) to present such information about television that was fundamental to its intelligent use; (2) to investigate the educational values of the medium; (3) to point out ways in which television may be used as an aid to music education; and (4) to suggest steps which music educators might take in obtaining the advantages of television.

Data collecting procedure involved both questionnaires and interviews. Television industry officials were interviewed, and educators experimenting with television were contacted either in person or through correspondence. To determine what school music programs would be most desirable as a basis of music telelessons, a questionnaire "check list" was sent to directors of music in cities having a population of 75,000 or more. The purpose of the questionnaire was to secure a reaction from music educators regarding the potential value of television in music education and to secure indications of musical activities and experiences which, if televised, would be of most value to pupils and teachers. Realizing a 50 per cent return of the questionnaire, fifty-seven responses from thirty-one states, Antonowich concluded that it would be imprudent to assume the results of the survey to be indicative of the reactions of music educators as a whole. On the basis of data gathered from the questionnaires, however, Antonowich presented a list of forty-eight classes and activities which offered promise of having value to pupils and teachers. The forty-eight classes and activities were tabulated in order of preference. The preferential ranking of music activities revealed that practically every program type at the top of the list had already been presented on television at one time or another, *i.e.*, performance ensembles, soloists, rhythmic response in the lower grades, opera, demonstration of the care and repair of instruments, music appreciation classes, and so forth. (78:124) Other findings were that only 15 per cent of the music educators responding had had any personal experience with televising music programs and that only 17 per cent indicated that any consideration had been given to the possibility of presenting music education programs.

The exuberance with which some writers supported what seemed to be perfectly obvious ramifications of television for music education was clearly apparent in a 1950 study by Phillips. (93) Using isolated reports of success with the medium as a basis of discussion, Phillips speculated upon the ways in which television might be used in every area of music and at every educational level. The study included: a brief history of the development of television; discussions of experiments that had been conducted both in general education and in music education; an account of problems involved in presenting televised music programs; and a list of suggestions for development of successful programs of televised music education.

A master's thesis completed by Shetler (97) in 1951 turned out to be the first of two research studies concerned with utilizing television as a medium of instruction for music education. Shetler found it necessary in 1951 to justify television as a means of instruction and to promote its use. A second study, (98) made a decade later, was based on the premise that television had already proved its educational value. The 1951 study contained a convincing sequence of references to articles in trade, popular, and music journals, press items, speeches, government and institutional research monographs, and personal correspondence from music educators and educational broadcasters throughout the country. Shetler assessed the status of music education by radio, examined the causes of some unsuccessful educational radio programs, and urged music educators to become acquainted with the successful programs of music education being broadcast by radio, especially in Detroit, Philadelphia, and Ann Arbor. He argued that the potential of television far outweighed the possible pitfalls. The study offered as evidence the successful classroom television instruction in music conducted in Philadelphia, Baltimore, Washington, D.C., and Detroit. As a production aid for the inexperienced, the study presented discussions of what the music educator should know about script-writing, visualization, and rehearsal technique. Shetler felt that the television music lesson should be considered only as a supplementary aid. (97:111)

An historical analysis of programs, materials, and methods used in the broadcasting of music education programs by radio was written in 1952 by Hendricks. (84) Although it dealt exclusively with the medium of radio, some of the objectives and procedures used in gathering and presenting data are pertinent to the present study. The purposes of the investigation were to determine: (1) the areas of development in music instruction by radio; (2) the types of music education programs which had been presented; (3) the various formats which had been used and the relationship of these to specific types of instruction; (4) the integration of radio music lessons into the classroom; (5) the methods of evaluation; and (6) the trends, if any, in all of the above. Only those radio programs used for direct in-school teaching were considered. In addition to teachers' guides, station brochures and logs, and the usual published literature, data for the study were obtained by correspondence with 250 radio stations and by interviews conducted with broadcast personnel at sixteen stations.

After the data were assimilated, music education radio broadcasts were classified according to three types: (1) the aesthetic or "appreciation" approach, lessons which were basically orientated toward and concerned with the historical background of composers and/or compositions; (2) the "skills" approach, lessons which were devoted to developing skills in singing, playing instruments, responding rhythmically to music, and learning techniques of notation and interpretation; and (3) the "composite" approach, lessons which consisted of a mixture of both listening and skill development. Hendricks found that school systems using the "appreciation" approach were usually not endeavoring to reach a single grade level; other than a broad topic or a "unit" arrangement of content, these programs represented little organization with regard to continuity or sequence. On the other hand, the "skills" programs and, to a lesser degree, the "composite" lessons were directed predominantly to the lower elementary grades and were structured as a series of increasingly difficult problems with the understanding of one broadcast dependent upon students' having heard previous broadcasts. There was no evidence that any one type of programing was more adaptable to national, regional, or local levels; the "skills" programs, though, were usually produced by a single school system, were broadcast at regular intervals, and were beamed to students at particular grade levels. (84:240)

Among other conclusions, two of relevance to the present study were as follows. First, Hendricks found inadequate the techniques of testing and measurement used by music educators and educational radio broadcasters. He uncovered only two evaluative studies of consequence, and he questioned the validity of both. (84:218-35) Evaluation of music education lessons by radio, he concluded, was left largely to the classroom teacher. Second, Hendricks was unable to detect any significant trend with regard to developing program types or formats. (84:245) After nation-wide programs such as the "Standard School Broadcasts" and the Damrosch "Appreciation Hour" left the air, the development of in-school radio music broadcasts became almost entirely a local affair. Regional networks or "Schools of the Air" maintained a "personality," but, again, no general direction or trend was discernible with regard to program type, format, or approach.

Concerned with the fact that music educators in increasing numbers were being called upon to take themselves and their performing groups before television cameras, Huffaker (86) in 1954 wrote a study in which data were gathered on techniques employed in the presentation of school performance ensembles on television. These data were then used in the preparation and presentation of a single telecast featuring high school students on a local commercial station. The purposes and values of educational television, the principles of picture composition, and the practices of television production were listed and related to music. A questionnaire based on these principles was constructed and distributed to elementary and secondary teachers in the city school system, to high school students, and to patrons of the school. There was a total return of 239 questionnaires, 68.3 per cent of the 350 distributed. Huffaker's conclusions, descriptive rather than statistical, were that defensible objectives of public performance, public relations, group planning, responsibility, and self-discipline were all realized in the preparation and presentation of the telecast.

The purpose of a study completed in 1954 by Busch (81) was to describe actual usage of television in the presentation of music lessons and to formulate a list of organizational procedures employed by music educators in their utilization of the medium. In this well-written investigation, televised music instruction as it existed in the early fifties was described in considerable detail. Four applications of music programing by television were identified: (1) in-school supplementary teaching, which included general music instruction, music appreciation, and correlation of music with other subject areas for both elementary and secondary grades; (2) out-of-school direct teaching, which consisted of college courses in music offered with or without credit for interested adults and collegiate students; (3) general music educational and cultural programs, which consisted of "good commercial shows," special music appreciation programs, and performance of community groups or individuals; and (4) public relations music programs, which focused community attention on accomplishments of the school music program. (81:17) With data collected from correspondence and from the available published literature, Busch identified and discussed existing programs of televised music education. He observed that the fourth category, public relations programs, had attracted the attention of music educators to a far greater degree than had the other three. The explanation for such attention was that instruction by television was more difficult to plan, write, and produce than a telecast of the school band or chorus and that instructional telecasts, from the point of view of the public, were not as entertaining as performances. (81:52)

A study by Willey (99) in 1956 was devoted entirely to an investigation of the visualization problems associated with televising music broadcasts. Though more applicable to public relations and/or commercial music telecasts, findings of the study earned, at least, the indirect concern of the in-school broadcaster. The purpose of the study was to examine, to categorize, and to synthesize for discussion each of the problems associated with televising programs of serious music. Willey concluded that three basic forms of visualization had been employed for music programs: (1) the "realistic" format which brought the musicians themselves before the cameras; (2) the "interpretive" format which visualized representative images or stories on the screen; and (3) the "non-realistic" format which presented abstract visual forms that were intended to convey the subjective element of music. (99:137)

The production and aesthetic problems inherent in each format were identified and discussed. "Realistic" presentations, such as close-up shots of performing musicians, did not afford sufficient visual attraction, and attempts arbitrarily to introduce variety through a series of camera tricks were found to be at the expense of the music. "Interpretive" presentations were found to possess a high degree of irrelevant visual distraction. Within the interpretive format, dramatization and, to a lesser extent, dance were the most frequently used means of visualization. "Non-realistic" formats were felt to be the least successful because of the difficulty of devising shapes, symbols, or movements that had universal meaning.

The closing part of Willey's study was devoted to a comprehensive analysis of one successful series of commercially produced music telecasts, "The Standard Hour." This series, using carefully prepared camera work that was guided by the music, had clearly demonstrated that the flexibility and artistry of the medium could be utilized fully to serve musical ends. (99:138) After three decades of successful radio broadcasting, the Standard Oil Company, however, chose, because of insufficient audience interest, to limit its sponsorship to only three months of television broadcasting.

With the aid of a Ford Foundation fellowship and research grant, Brown (80) completed an investigation in 1959 which dealt mainly with television production techniques in music at the junior and senior high school level. Though the grant permitted visits to a number of educational television systems in the United States and Canada, the study was not concerned with program content, program approaches, or program formats found in any of the systems observed. As specified, the research was "basically limited to an exposition of the information and techniques necessary for producing, directing, and writing television programs for use in music education." (80:3) Finding production materials to be "either incomplete, technical, or so generalized as to have little practical value," (80:2) Brown directed the major portion of his study toward techniques and practices of television studio production, fundamentals of program directing, communications process theories, and script-writing.

Following a presentation of defensible aims of music in the secondary school, Brown identified in-school programing possibilities for all areas of music instruction, vocal, instrumental, and general music. He theorized that television could be utilized effectively: (1) to present inspiring performances of worthwhile music; (2) to illustrate correct principles of instrumental and vocal performance techniques; (3) to provide unlimited performance opportunities for students; (4) to serve as an incentive for recruiting new music students; (5) to interpret the school music curriculum for the community; and (6) to permit school musicians to participate in special school or community events. (80:40-43) Brown also suggested that conducting courses could be presented effectively via television and speculated on the plausibility of offering music theory courses via closed-circuit television to students in schools scattered some distance apart. Before undertaking a program of televised music instruction in the secondary school, however, Brown enjoined secondary school music teachers: (1) to take a realistic view of the limitations as well as the advantages of the medium; (2) to tailor programing to meet specific objectives; (3) to gather support from all affected by the instruction; (4) to obtain adequate studio facilities; and (5) to initiate programs of research and evaluation. (80:29-31)

Also aided by funds from a research grant, in this case from the National Educational Television and Radio Center (NETRC), Shetler (98) completed in 1961 a study which evaluated the content of nine series of music programs produced on film for distribution by the Center. In the conduct of the study, 300 students and teachers at the National Music Camp in Interlochen, Michigan, evaluated more than forty programs from the following television music series: "Music as a Language" (Howard Hanson); "Musical Forms" (Henri Temianka); "Music for Young People" (instruments of the orchestra); "Music and the Renaissance" (Colin Sterne); "Spotlight on Opera" (Jan Popper); "Opera for Tomorrow" (Boris Goldovsky); "The Boston Symphony Orchestra"; "Fine Arts Quartet Plays Beethoven"; and "Fine Arts Quartet Plays Bartok."

Shetler devised and utilized three instruments in the appraisal procedure. The first was designed to gather information about all students and teachers participating in the project. Student evaluators were classified according to age, parents' occupation, attitude toward films and television, musical training, amount of in-school television viewed during the school year, and the kind of television programs viewed outside of school. National Music Camp teachers were asked to give opinions relative to the general effectiveness of televised music instruction and to provide information with regard to their previous experiences with the medium. The second instrument in the study was the evaluation form for each film; it contained twelve questions for students and eleven questions for teachers. More than half of the questions were forced-choice items based on a five-point attitude scale; the remaining questions were open-end or free-response items. The questions dealt with the musical content of each film, the quality of musical performance, the organization of subject matter, the relationship of subject matter to the class in which films were evaluated, the technical or production quality of the film itself, and suggestions for improvement. The third instrument was a questionnaire designed to obtain summary data at the end of the eight-week evaluation. Containing nearly all free-response items, this final form dealt with attitudes toward selected content factors of the films chosen for the project.

The primary results of the investigation were as follows: (1) Musical content and performance in almost all programs were rated as high in quality. (2) Teachers and students alike responded that the general organization of subject matter was either good or very good, though the personality of the narrator, that is, his sincerity, enthusiasm, and knowledge, was often a deciding factor. (3) Students and teachers often found little relevance between subject matter being discussed at the moment in class and the content of the film; in fact, teachers felt that film descriptions supplied by the National Educational Television and Radio Center were inadequate and often misleading. (4) Teachers did feel, however, that the films had relevance to the material covered in their classes as a whole. (5) Teachers and students agreed, in most instances, on the strongest and weakest features of the programs evaluated. (6) Poor sound fidelity of films was identified as the major weakness of many programs; responses did not indicate, however, that this weakness should eliminate the films from use. (7) Both students and teachers reacted negatively toward programs in the series "Opera for Tomorrow." (8) Both teachers and students approved the use of films in the course, but few agreed that films or television could be used for total teaching. Most of the suggestions for improvement had to do with increasing fidelity of sound reproduction.

Berg,(79) an early leader in music education by television and the author of numerous articles dealing with televised music teaching, completed a research project in 1961 which was based on the planning, preparation, presentation, and evaluation of several hundred music telecasts offered to students in the New York City metropolitan area over a three-year period from 1958 to 1961. It was estimated in 1961 that the music telecasts were reaching between 150,000 and 200,000 pupils. (79:167) The lessons, under the sponsorship and supervision of the New York State Education Department, were broadcast over a New York City commercial station which had leased its entire staff and facilities to the New York Board of Regents from 9:50 in the morning to 5:00 in the afternoon for five days a week. During the 1958-59 school year there were three separate music series, one for grades one and two, one for grades three and four, and one for grades five and six. Because of an over-all reduction in programing, the music series for grades one and two was eliminated during the 1959-60 and the 1960-61 school years. During the third year of production, the lessons were kinescoped for repeat showing on a Watertown, New York, station which served the St. Lawrence Valley area including parts of Ontario, Canada. In addition, the series for grades five and six were kinescoped and distributed throughout the state of New York as sixteen millimeter films.

The telecasts were conceived as supplementary and enrichment lessons for schools wishing to use them. Based on the New York State elementary school music guide, most of the lessons had two objectives: to develop music skills and knowledge and to provide enrichment and appreciation. The telecasts were designed to serve two needs:

> . . . one, the need for special assistance by classroom teachers in schools not able to offer adequate consultant assistance; and secondly, the need by all school systems of enrichment programs utilizing artists and resources obtainable only through the medium of television. Programs were designed for flexible use, with attention to continuity and sequence for those classes using telecasts regularly and, at the same time, planned so that each program could be used as a separate unit by schools following a selective utilization plan. (79:161)

Teachers' manuals containing suggestions for preparation and follow-up of each lesson were written by the television teacher and were distributed by the state department of education to schools within receiving range of the station. The manuals were distributed well in advance to allow teachers to anticipate, adapt, or rule out lessons.

For the purposes of the research study, evaluative data were based on a total of 226 reports which were received for thirty-five telecasts between February 16 and May 25, 1959. These reports were divided among the three series as follows: eighty-seven from third and fourth grade teachers, seventy-four from first and second grade teachers, and sixty-five from fifth and sixth grade teachers. The following were identified as significant findings: (1) the level of motivation generated during the lesson tended to decrease during the follow-up periods; (2) the most favorable utilization of music lessons occurred in schools having receivers in each classroom, i.e., as opposed to mass-viewing practices; (3) programs were often judged to be slightly above the grade level (indicating a need to adjust subject matter and approach); (4) pacing was judged too rapid for average classes; (5) programs offering direct instruction in development of skills were judged of greater value than appreciation-type lessons; (6) musical selections performed by guest artists needed to be more in keeping with attention span and musical background of the age-group for which lessons were planned; and (7) teachers indicated that guest artists needed to be selected not only on the basis of reputation as a performer or a lecturer, but also on the ability to communicate effectively with young audiences.

The following were among other conclusions and recommendations of the study. The ability and the desire of classroom teachers to prepare and follow up televised music lessons with classroom activities were considered of such importance that music educators contemplating televised music instruction were urged to give careful consideration to the establishment of in-service courses designed specifically for training classroom teachers to utilize the medium more effectively. Special training was also recommended for music teachers. Brief workshops of the type found at conferences and conventions were not considered sufficient for music educators "to prepare themselves for the day, which has come very quickly for a number of them, when their superintendent informs them that they are to be in charge of a forthcoming series of music telecasts." (79:168)

Other recommendations relative to program production assistance for music educators responsible for televised music lessons were also made. Having experienced considerable difficulty in his endeavor to locate appropriate visual materials for listening lessons, Berg expressed the hope that commercially prepared films and visuals would soon be developed for use in producing televised music lessons. In the meantime, music teachers were advised to maintain simplicity and directness in planning telelessons and to avoid unnecessarily elaborate production techniques. Berg recommended that an agency be established for the purpose of exchanging program ideas and experimental research and that the agency be charged with the responsibility of compiling reports of various television projects throughout the country.

The purpose of a research project completed in 1963 by Nelson (90) was to prepare television materials that might prove useful to classroom teachers in providing a balanced music program with improved quality. Specifically, the project involved the preparation of a teachers' guide for a one-year series of weekly second grade television music lessons for the Public Schools of Eugene, Oregon, and the preparation of television scripts complete with visuals for four lessons within the series. The first procedural step was to form an advisory board in the Oregon city made up of second grade teachers, a principal, consultants, and the television coordinator. This board recommended "appropriate expectations" in musical growth for second graders, identified the responsibilities of the classroom teachers, recognized the role of the telelessons and the teachers' guide within the total second grade music program, and accepted the proposed evaluation procedure. After the advisory board approved the teachers' guide, the scripts were prepared according to recommendations made by the city educational television coordinator, who was to produce the lessons, and the director of educational television for a local commercial station, who was to direct the series.

Evaluation of the series was based on criteria established by Phoenix in a 1961 publication entitled Education and the Common Good. These criteria were: unity, variety, harmony, balance, functionality, finesse, meaning, depth, intensity, expressiveness, ideality, sincerity, purity, truthfulness, and righteousness. The proposed evaluative instrument was in two parts and was enclosed in the teachers' guide. The first part of the instrument (appearing in the guide after each six lessons) was designed to measure the quality of technical production factors, *i.e.*, the picture and sound received, the arrangement of content, the level of difficulty, the use of visuals, the vocabulary, and the pace. The second part of the instrument (placed in the teachers' guide after the fifteenth and the thirty-first lesson) was designed to measure children's growth in relation to the "music expectations" established by the advisory board; this part of the instrument was simplified so that it could be administered by the classroom teacher. The entire instrument was considered to have face validity.

The principal conclusions and recommendations of the study had to do with improving the reliability of the evaluation instrument. An endeavor to control such variables as the number of students who watched the lessons on one receiving set, an attempt to avoid schedule conflicts by the use of recorded videotapes broadcast at other times during the school day, and an effort to insure uniformly adequate music materials and equipment through increased cooperation with building personnel were primary recommendations. Classroom teacher in-service training, relative to lesson content and techniques of administering tests, was also recommended as a means of increasing reliability.

In 1964 Patrenos (92) wrote a high school music fundamentals course which was designed for presentation on television. Though not a part of the degree requirements for writing the study, the course was subsequently videotaped with Patrenos as the television teacher and presented for two years to Alabama high school students over the facilities of the state educational television network.[1] The purposes of the study were "to determine the need for a course in music fundamentals at the high school level, to investigate the literature to know what has been done in this area, and to develop a course of study in music fundamentals designed for use on Educational Television." Although Patrenos found some support in a brochure published in 1963 by the Association of Alabama College Music Administrations, he determined the need for a music fundamentals course, in great measure, by examining music course requirements for music majors at selected Alabama colleges and universities and concluding that the type of music instruction provided in Alabama high schools for students who desire to matriculate as college music majors was hopelessly inadequate. In his survey of the literature, Patrenos might be taken to task for not having come to grips with the numerous criticisms of traditional pedagogical approaches to teaching the theory of music that have appeared in professional writings during the past decade; as he indicated in his introductory chapter, however, "no claim or attempt was made to offer new theories about music." The course of study was developed around eight major units, each of which was broken into four lessons for a total of thirty-two television lessons. The content of the course dealt with musical notation and its relationship to the keyboard, meter and key signatures, intervals, major and minor scales, the circle of fourths and fifths, triads and seventh chords in root position and inversions, voice leading, rules for four-part writing, cadences, and modulations. Near the end of the course, students were given a grounding in transposing and non-transposing instruments and were encouraged to try their hand at elementary orchestration. Television as the medium for teaching the course was not discussed in the study.

A survey of the effectiveness of televised music instruction for elementary school children in the state of Washington during the 1963-64 school year was completed by Hewlett (85) in 1965. The procedure involved both questionnaire and interview techniques. From a total of 1,100 questionnaires mailed, 731 were returned by classroom teachers, and forty were returned by music specialists. The programs of televised music instruction which were viewed by respondents were broadcast from KPEC-TV, Channel 56 in Clover Park; KCTS-TV, Channel 9 in Seattle; and KTPS-TV, Channel 62 in Tacoma. The study included brief histories of the three television stations and of the programs of televised music instruction presented by the stations. Typical television music lessons from each station were analyzed. Hewlett concluded that elementary school music taught via television was successful to the extent that it was used but that the real choice of classroom teachers was to have music taught by a music teacher in the classroom for the same amount of time it was being taught via television, in most instances two times a week for fifteen minutes. Classroom teachers responded to the question, "In your opinion, how successful are the TV music lessons?" as follows: very successful, 296; moderately successful, 280; fairly successful, 76; not successful, 17. Music teachers responded to the question, "How successful is elementary music as taught on TV?" as follows: very successful, 3; usually successful, 26; occasionally successful, 8; not successful, none.

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[1] See page 51.

A nation-wide survey of in-school televised music instruction was completed by the present writer (82) in 1965. The purposes of the study were: (1) to identify trends and practices that had occurred in the teaching of music via the medium; (2) to categorize and to analyze the content and developing program formats of televised music education; (3) to investigate the degree to which limited staffing and facilities influenced the use of television; and (4) to investigate the potential and implications of the medium of television for the teaching of music. Data for the study were derived from a thorough and systematic examination of the documents, publications, and unpublished studies prepared by the federal government, by professional broadcasting organizations, and by educational organizations and from the use of a questionnaire. Questionnaires were mailed to 243 school systems or institutions; cooperative responses resulted in a 74.1 per cent return.

The author concluded that the teaching of music by television had evolved into a pragmatic operation with, in some instances, no small degree of success. Neither a definite trend nor any significant pattern of development was ascertained from data gathered for the study, however. In the overwhelming percentage of cases, respondents at the elementary school level indicated that television was being utilized for "supplemental" or "enrichment" purposes; only 10 respondents, or 10.9 per cent, indicated that the medium was used for the total teaching of music. The pattern of multiple responses, the write-in answers, and the comments of respondents, however, indicated that the degree to which television music instruction became "enrichment," "supplemental," or "total" was dependent upon the teaching abilities of the classroom teacher. Respondents at all four grade levels, elementary school through college, reported the greater percentage of televised music instruction to be handled by one teacher. For the most part, new program ideas and/or teaching approaches were left entirely to the initiative and interest of the television music teacher, and the television teacher had the major responsibility for deciding lesson content. Few school systems or institutions engaged in the practice of exchanging videotapes and/or other teaching resources. Data concerned with lesson-to-lesson sequence revealed no strong tendencies in any direction. Respondents, in the greater percentage of cases, indicated that music telelessons were not recorded on videotape; most of those who utilized the videotape recorder reported that the entire course was recorded and retained for an indefinite period of time. The two methods used most frequently to determine the effectiveness of televised music instruction were, first, music specialists who visited the classrooms, and, second, feedback evaluation forms sent by classroom teachers. In the higher percentage of cases, it was the television teacher who visited the classroom.

When asked why television was initially chosen to teach music, 47.1 per cent of those responsible for televised music instruction in the elementary school answered that school administrators requested that the music staff use available facilities. Increased student population and the desire to have a master teacher handle music teaching emerged as the two other principal reasons that television was initially chosen to teach music. A request by school administrators for the music staff to use available facilities and the desire to have a master teacher handle music teaching were the most frequent responses at the junior high school level. At the senior high school and collegiate levels, however, respondents indicated, in the greater percentage of cases, that music was first taught by television because of a desire on the part of the music staff to experiment with the medium. Despite the fact that music teachers are using only a fraction of the potential power of television, this survey revealed the rapidity of its increased usage and the surprising degree of dependence many music educators have placed, or have been forced to place, on it.

Nocera (91) completed a study in 1967 which dealt with factors to be considered when developing or selecting televised music instruction for elementary school students. Specifically, the study examined such factors as: (1) the attributes of the television music teacher, (2) considerations influencing the planning of a television music lesson, (3) effective utilization of the lesson in the classroom, and (4) the evaluation of music telelessons. Data for the study were drawn from existing literature, including books, articles in professional journals, and dissertations. One source, a report of televised music instruction prepared by the National Center for School and College Television, (25) was emphasized throughout the study. Additional data were gathered by a questionnaire submitted to 130 school systems, television councils, and other selected authorities; Nocera received fifty-four replies, or a 41.5 per cent return, from twenty-nine states. The items included in the questionnaire were open-ended and not treated statistically in the study.

Nocera first presented a list of objectives which she felt were defensible in the present-day elementary school music curriculum and followed this with discussions of the potential and limitations of television as an instructional tool. Rather than ask how television can teach singing, movement, listening, reading, and so forth, Nocera suggested that it would be far more useful to ask how television can help to teach these activities. She concluded that television "can be used to present knowledge, demonstrate techniques, create enthusiasm for what is to be learned, and even lead group activities during which correction of individual deficiencies is not of primary importance." (91:25) One chapter of the study was devoted to the question, "What are the attributes of a good television teacher?" Nocera indicated that a good television teacher: (1) must be superior in the knowledge of the subject; (2) must be a good teacher (though she emphasized the point that not all good classroom teachers make good television teachers); (3) must realize that successful television teaching requires close cooperation with others and is not a "private affair"; (4) must be a good organizer; (5) must adapt to new communication skills; and, above all else, (6) must be an excellent musician. With regard to the last item, however, Nocera issued the following warning:

> It also happens occasionally that, because television is to varying degrees a means of public display, often originating in an atmosphere of lights and scenery reminiscent of show business, it attracts persons who are earning their living by teaching although they may still hope to realize success as vocal or instrumental performers. (91:29)

Another chapter dealt with planning the music telelesson, and, here, Nocera considered the kind of advance planning that would be necessary for television, reviewed some of the unique characteristics of the medium, examined the different ways that lessons might be utilized in the classroom, reviewed some of the problems of teaching via the medium, and emphasized the need for lessons that deal with musically valid materials and that are based on clearly defined objectives. The study concluded with a discussion of classroom utilization of music telelessons and the problems of evaluation. Nocera reasoned that the classroom teacher must be willing to use the music lessons as a resource for students, must be supplied with advance information about the telelessons, and must be provided with information necessary to complement the lessons in the classroom; with a view to meeting these needs, Nocera discussed study guides, in-service telecasts for classroom teachers, and other means of orientation. She argued that classroom teachers would feel more involved with televised music instruction if provided an opportunity to help evaluate it; in this regard, she discussed feedback evaluation forms and in-school tests.

In 1967 Rustin (95) completed a research study which included the development and videotape production of a series of instructional music telelessons for fourth and fifth grade students in the state of Georgia. The purposes of the study were: (1) to develop a series of telelessons entitled "Do Re Mi" in which music would be taught primarily through the medium of dance movement; (2) to develop a series of thirty-three scripts for videotape production; (3) to present the series over the state network facilities of the Georgia Department of Education Television Services; (4) to describe the specific teaching procedures followed in selected lessons from within the series; and (5) to draw conclusions with respect to the potentiality of dance movement as a medium for teaching elementary school music.[2] Data for the study were gathered through an analysis of published and unpublished materials dealing with televised music instruction, through interviews with experienced television music teachers, through observation of videotaped music series produced by other school systems, and through experimentation with production techniques during the preparation of the thirty-three lessons.

The thirty-three twenty-minute telelessons were produced during the 1965-66 academic year and were viewed by children throughout Georgia as a part of regular classroom instruction. The teacher's guide for the series, which was included in the appendixes of the study, was published by the Georgia Department of Education under the title of the series "Do Re Mi." In the preparation of the thirty-three lessons, the investigator determined specific goals to be achieved in each lesson, selected the activities and mode of presentation which would best accomplish the goals, and secured copyright privileges for the music used in the lessons. The areas of the fifth and sixth grade general music program which were taught through the medium of dance movement were: (1) interval relationship and melodic contour; (2) phrase length and the relationship of phrases to musical form; (3) response to beat; (4) feeling for meter in twos, threes, fours, sixes, and sevens; (5) feeling for and notation of familiar rhythm patterns; (6) understanding of music symbols and note values; (7) dynamics; and (8) tempo. Lessons one through seven and fourteen through sixteen were described individually, and full scripts were included in the appendixes of the study; lessons eight through thirteen and lessons eighteen through thirty-three were summarized in the text of the study.

Evaluation of the effectiveness of the "Do Re Mi" series was accomplished by (1) subjective verbal and written commentary provided by selected educators and television production personnel; (2) interviews and observations conducted by the television music teacher in classrooms throughout the state; (3) subjective evaluations provided by members of the investigator's thesis committee; and (4) the completion and return of 1,711 questionnaires by teachers in all areas of the state where the series was utilized. The questionnaire was comprised of ten multiple choice questions in which classroom and/or music teachers rated the series with respect to (1) nature of content, (2) methods of presentation, (3) accomplishment of objectives, and (4) extent to which students had grown in understanding of music and dance movement. The questionnaires were distributed as a part of the teachers' guides. Data gathered by the questionnaire were treated statistically in the study. Rustin reported that 1,539 out of 1,711 respondents, or 89 per cent, indicated that students who viewed the series "had experienced positive gains in musical learning as a result of the television lessons." (95:125) Rustin concluded that "dance as a medium of teaching elementary school music was not only readily accepted by the majority of classroom teachers . . . . but also was cited as one of the primary assets of the lessons." (95:125) Classroom teachers indicated in the questionnaire that overcrowded conditions in viewing rooms restricted movement in some instances but that students were cognizant, many for the first time, that dance was an integral part of the music curriculum.

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[2] A description of the "Do Re Mi" series, along with other televised music instruction produced by the Georgia Educational Television Network, may be found on pages 91-94.

CHAPTER III

SOURCES OF DATA AND PROCEDURE

Data for this study were drawn from published proceedings of professional broadcasting organizations, from publications of professional educational organizations, and from publications pertaining to educational broadcasting and/or music education, namely, general periodicals, educational journals, teachers' manuals or guides, school system or television station brochures, and books. Data were also drawn from unpublished research studies and from unpublished teacher or student manuals, guides, and course syllabi. Finally, data were gathered from interviews conducted with those responsible for televised music instruction in seventeen widely separated educational television centers and from a nationally distributed questionnaire.

I. INTERVIEWS AND OBSERVATIONS

Seventeen educational television centers were visited in the conduct of the study for purposes of observing televised music instruction and of interviewing those in charge of planning, preparing, and presenting in-school music telelessons. A descriptive account of each of the seventeen operations is presented in Chapter IV. The two factors considered of most consequence in selecting the television centers to be visited were, first, that the programs of televised music education be well-established ones and, second, that the over-all selection of centers be as representative as possible of the multifarious types of televised music instruction. General literature of educational broadcasting easily identified the well-established and highly regarded television operations, and data collected for a study completed in 1965 by the present writer (82) provided the information necessary to select a wide variety of types with regard to nature of facility (closed-circuit television, open-circuit educational and commercial television), areas of coverage (a few classrooms in one building, a city, a county, a region, a state), methods of presentation ("live" or videotaped), teaching approaches, levels of instruction, format of lessons, and general focus of lessons (on listening, reading music, singing, etc.). For the 1965 study, questionnaires were sent to school systems or institutions located in all parts of the nation, the replies to well over a hundred of which revealed the nature and scope of their televised music instruction.

The following school systems, networks, and institutions were selected as representing a wide variety of approaches and types: The Alabama Educational Television Network; The Albuquerque, New

Mexico, Public Schools; The Anaheim, California, City School District; The Denver, Colorado, Public Schools (The Boettcher School of the Air); The Georgia Department of Educational Television Services; The Atlanta City and Fulton County, Georgia, School Systems; The School District of Kansas City, Missouri; The Oklahoma City, Oklahoma, Public Schools; The Los Angeles, California, City School Districts; The Los Angeles County Schools (producing agent for the Southern California Regional Educational Television Advisory Council); The Minneapolis, Minnesota, Public Schools; The Pennsylvania State University (the collegiate telecourse provided by The Department of Music and secondary school music series produced by The Department of Music Education); The Philadelphia, Pennsylvania, Public Schools; The University of Washington; The St. Paul, Minnesota, Public Schools; and The Washington County, Maryland, Public Schools.

Three of the seventeen interviews were conducted during April of 1967; the remaining fourteen were conducted during the 1967-68 school year. Subsequent telephone interviews were conducted with those interviewed in April of 1967 for the purpose of updating information. Every effort was made to convey in the descriptive accounts the point of view of those who were interviewed. Before each interview began, respondents were asked to give permission to record the interview on a portable tape recorder; typescripts of all interviews filled more than 700 pages. All descriptive accounts were written during the summer of 1968 and the first part of the 1968-69 school year. After each descriptive account had been written, two copies were mailed to the person in charge of televised music instruction at each of the centers visited; that person was asked to make any necessary corrections, deletions, or additions on one of the copies and to return it to the writer with permission to include the account, as corrected, in the final report of this research project.

Neither the guide used by the investigator during the interviews nor the interviews themselves were highly structured. The time to ask questions about a teaching approach or technique, in the greater percentage of cases, was immediately following the observation of a videotape or telecast. As was anticipated, crowded conditions in most television stations rarely allowed for privacy or for other arrangements normally considered desirable for a formally conducted interview. Although the questions included in the interview guide were ordered to lead logically from one topic to another, there was never any hesitancy on the part of the interviewer to alter the sequence of questions, to add supplemental questions, and/or to leave some questions unasked. The position was taken from the beginning that the objectives of the project would be realized more readily if the interviewer were to take the liberty, after observing a telelesson taught in the studio or received in the classroom, to question television music teachers freely about what might be considered a new or unusual teaching approach or technique. The level of instruction provided by a given school system or institution, the type of facility used, and the general nature or intent of the instruction determined the selection of questions. In short, the interview guide, which is located in Appendix C, was used as a thoroughly flexible instrument.

The descriptive accounts are not a systematic presentation of responses to each question asked of those responsible for or involved with televised music instruction; moreover, no attempt is made to adhere to a uniform order or succession of topics in the organization of each account. There are certain consistencies in every descriptive account, however; each begins with a historical reference, *i.e.*, the length of time the operation has been in existence, how long music instruction has been a part of the programing, and any unusual circumstances which brought about the need for and/or the utilization of the medium. In each account the general nature and the intent of the instruction are described. Each report, too, contains a description of the telecourses offered, the length of the lessons, the number of lessons in a series, the title of each series, and the grade levels for which the telelessons are designed. The general format used in presenting the lessons is also described, *i.e.*, whether or not a studio class is utilized, whether the lessons are taught by one teacher or a team of teachers, and whether guests and/or performance ensembles are invited to appear in the lessons. The teachers' guides are also described as are any utilization efforts aside from printed teacher aids. Finally, the procedures used in each system to evaluate the lessons are particularized. Discussion of studio production is limited, by and large, to the visualization devices used for placing notation on the screen and the visualization techniques employed during listening lessons. In some instances an extended discussion of problems common to all or many types of televised music instruction is included in a descriptive account.

II. DEVELOPMENT OF THE INQUIRY FORM

The ideal method of collecting data relative to current practices, procedures, and content of in-school televised music education would be, of course, to conduct interviews with all or with a large percentage of those responsible for such instruction and to observe that instruction in the actual process of presentation. As described above, interviews and observations were conducted at seventeen selected educational television centers, but gathering data in this manner on a nation-wide basis was obviously impractical. It was decided, therefore, that pertinent data could be gathered by means of questionnaires mailed to school systems and institutions employing television as a means of teaching music. The questionnaire technique of gathering data has recognized limitations, but these inadequacies were accepted in the absence of other suitable means of gathering information.

Existing studies concerned with instructional television and music education contributed little by way of providing a model for the construction of a survey instrument needed to collect data pertinent for this study. Shetler's (98:46-59) evaluative instrument was limited solely to content evaluation of selected television programing. Both Antonowich (78) and Huffaker (86) used questionnaires in collecting data for their respective studies, but the instruments themselves were not included with or attached to the studies. A review of research concerned with the utilization of instructional television in other academic subject areas also failed to reveal an inquiry form of the type needed for purposes of this investigation.

The writer's own experiences in constructing a questionnaire for the study (82) completed in 1965 proved to be the greatest single source of help in the preparation of the questionnaire for the present study. Since the present study is a continuation and follow-up of the previous one, it is not surprising that the instrument developed for this study bears a close resemblance to that of the earlier one with regard both to format and, in many instances, to content. In both studies there existed the same problem of design, namely, the necessity to write single items that would be applicable to any one or all of four levels of instruction, the elementary school, the junior high school, the senior high school, and the college or university; further, it was necessary to design the instrument in such a way that respondents could choose an answer for any combination of grade levels and, if desired, select different answers for each grade level. The need for allowing multiple answers was accepted from the start. The design decided upon was four columns of squares to be checked under any one or all of the four levels of instruction for which the respondent was responsible or with which the respondent was involved.

Decisions concerning the kinds of information to be sought in the inquiry form were based on a host of factors, not the least of which were questions raised in analyzing data collected for the 1965 study (82) and a continuing review of the educational broadcasting literature for several years before that date. The prior study also provided considerable enlightenment regarding such matters as question wording and sequence. In the final analysis, it seemed logical to divide the inquiry form for the present study into five parts: (1) type of facility, nature of utilization, and historical information; (2) facilities, materials, and administrative practices; (3) program content, format, and structure; (4) general information; and (5) opinion. The content of each part is as follows:

Part I deals with how the television signal is sent, what the nature of television utilization is, how the lessons are presented, how much time the teacher spends preparing and presenting the music telelessons, when the school system or institution began televised music instruction and how many years it has been presented without interruption, which other systems besides the producing center utilize the music programing, and what the degree of participation is with area or regional educational television councils or compacts.

Part II investigates how facilities were acquired, why music was first taught by television, what the nature and the quality of reception facilities are, how music teachers are selected and how their teaching loads are determined, what factors determine whether a music lesson is recorded, how often supplementary materials are distributed, and who prepares supplementary materials.

Part III considers the intent of instruction, the arrangement of course content, the sequence of instruction, the teaching format, the manner in which new ideas are developed, the person responsible for deciding lesson content, the utilization of facilities for in-service purposes, and the principal method of feedback evaluation.

Part IV has to do with what use is made of student groups, songbooks, and motion picture films or film footage; how often the television music teacher observes reception of a videotape in the classroom; how often time is afforded for on-camera rehearsals; how often facilities are used to prepare students to attend concerts; how facilities are utilized for pre-service teacher education; whether or not a remote television unit or the medium of radio is used in connection with music telelessons; and whether or not respondents have had an opportunity to conduct any experimental research.

Part V asks for opinions with regard to use of studio classes, the degree to which studio conventions hinder pedagogical needs, the way in which television teaching and classroom teaching differ, the degree to which classroom teachers are better able to utilize a repeated series of music lessons, the extent to which telelessons should be considered a prototype for classroom lessons, and the potential of the medium for teaching in-school applied music instruction.

Basically the questionnaire is a structured instrument. Respondents were asked in Part I to check appropriate answers and to insert specific data in the blank provided. At least five and sometimes six choices were provided for questions in Parts II and III of the instrument. Each item contained, in addition, a free-response selection where respondents were provided an opportunity to include a write-in answer. In Parts IV and V respondents were asked to make judgments according to a five-point rating scale and to select answers from "yes," "no," or "don't know" choices. Four of the items in Part V included the choices of "yes," "no," or "no definite feeling or conviction"; respondents were asked to explain "yes" answers in the spaces provided under these questions. The last page of the instrument contained space for "comments (if any)" for those who desired to elaborate on any point. The questionnaire concluded with a request for respondents to enclose in the questionnaire-return envelope any available study guides, pamphlets, or other printed materials describing televised music instruction or the history of such instruction in their school systems or institutions.

Compared with many that are distributed, the inquiry form is irrefutably a long one. Not counting the title page, on which are included the purposes of the study and a stipulation for the anonymity and confidentiality of respondents, the questionnaire in its final form is ten pages in length as printed with eight point type. Rather than reduce the scope of the study, it was decided that the full ten-page instrument would be used, the problems of lengthy questionnaires' being hurriedly answered or put aside notwithstanding. The decision was made with the belief that music educators responsible for televised music instruction would be willing to answer a long inquiry form if convinced that the questions were pertinent and that the study was of value. Every effort was made, of course, to eliminate unnecessary items, to combine questions, and to avoid duplication. Tests run on the inquiry form indicated that it would take from twenty to thirty minutes for a conscientious completion of all items. The inquiry form is found in Appendix D.

Two trial forms of the questionnaire were mimeographed before the final form was printed. The first trial form was carefully reviewed by the two statistical consultants for the present study, Dr. James W. Batte and Dr. Richard S. Spear of the East Carolina University School of Education; it was also critiqued by Dr. Jack O. Lemons of the School of Fine and Applied Arts of Boston University, who advised the writer in the preparation of the questionnaire used in the initial study. (82) A revision of the first trial form was then mimeographed for pretest purposes and mailed to individuals similar to those who would be asked to participate in the study; with the request that items in need of revision be noted, the following were asked to complete and return the revised trial form: Dr. John Fosse, host for the first series of secondary school music telelessons produced by the Department of Music Education of The Pennsylvania State University; Mrs. Virginia LaPine, Coordinator of Music Education for the Albuquerque, New Mexico, Public Schools; Mrs. Eva Ireta Cushing, District Music Consultant for the Anaheim, California, Public Schools; Mrs. Nan Willet, Television Music Teacher for the Denver, Colorado, City Schools; Miss Orene V. Yowell, Coordinator of Vocal Music and Television Music Teacher for the Kansas City, Missouri, Public Schools; and Mrs. Faith Brown, Mrs. Kay Hedges, and Mrs. Mary Langford, Television Music Teachers for the Oklahoma City, Oklahoma, Public Schools. A final form of the questionnaire, which took into consideration the criticisms and suggestions made by all of the above, was prepared and printed in February of 1968.

One individual at each of the seventeen educational television centers that were visited for purposes of interviews and observations was asked to complete the inquiry form as a means of checking the reliability of the instrument. All obliged. The answers provided in the inquiry form were then checked against answers given by the same respondents during the interviews. Such small differences that occurred between what was said during an interview and what was indicated in the inquiry form were found to be inconsequential and insignificant. There were discrepancies, however, with regard to information gathered during interviews among individuals within the same system; specifically, there were, in a few instances, differences between what the television music teacher and the person in over-all charge of the program considered to be the intent, objectives, and future direction of televised music instruction. Clearly, there would have been inconsistencies between what was said in the interview and what was indicated in the inquiry form had the instrument been sent to the "wrong" person. It was necessary, in short, for the interviewer, in a few instances, to make judgments with regard to what some individuals thought or said was happening and what actually seemed to be happening in the preparation and presentation of televised music instruction.

III. SELECTION OF THE POPULATION

The purposes of the study called for the inquiry form to be sent to music educators in those school systems or institutions in the United States which offered in-school instruction in music by television. No roster was available. It was necessary, therefore, to compile, by whatever means possible, a list of school systems or institutions either known to provide music instruction by television or known to possess the facilities to provide music instruction via the medium. From the beginning of the project, the endeavor was to identify school systems or institutions which produced televised music instruction. If it were not possible to identify or to secure a questionnaire return from a center which produced television music instruction, then data obtained from a questionnaire returned by a school system which utilized or received programing produced elsewhere were considered valid if provided by a music educator. What follows are the procedure and the sources used to compile the mailing list.

The first source of information was, of course, the mailing list compiled for the study completed in 1965. (82) Of the 136 questionnaires which were used in the earlier study, there was sufficient reason to believe that ninety-one of the school systems or institutions were, in 1968, producers of televised music instruction. Of the ninety-one questionnaires mailed to those who participated in the first study, forty-nine were completed and returned, twenty-four were not returned, and eighteen were returned unanswered for the following reasons: seven no longer utilized the medium at all, three were no longer utilizing the medium for music instruction, and eight were obtaining videotaped programing from outside sources.

Two published sources were of immeasurable value in compiling the mailing list. The first was the Compendium of Televised Education (27) published annually by the Continuing Education Service and University of the Air of Michigan State University. This publication is based on a national survey made each year with questionnaires mailed to departments of public education, school boards, educational television commissions or councils, state networks, institutions of higher learning, high schools, elementary schools, and special schools. Music telecourses are listed in the Compendium, but it is difficult to determine whether the instruction is produced in a local school system or institution or obtained from an outside source. Volumes XII, XIII, and XIV of the Compendium for the years 1965 through 1967 were examined carefully for possible producers of televised music instruction. A second source of information was a News Supplement (25) published in 1966 by the National Center for School and College Television in Bloomington, Indiana. The publication listed the title, the teacher, and the producing center of eighty-six music telecourses from fifty-five educational television stations, ". . . almost every telecourse being broadcast in the United States today." (25:5)

Organizations, such as the National Association of Educational Broadcasters, the National Instructional Television Library, the Television Information Office, the Division of Audiovisual Instruction of the National Education Association, and the Ford Foundation were contacted also for information and suggestions. All responded with letters but were unable to provide information about or to offer suggestions for identifying centers which produced televised music instruction other than the sources already mentioned. An up-to-date listing of educational television stations on the air, complete with names of station managers, was obtained from the National Association of Educational Broadcasters.

Very helpful sources of information for identifying public school systems utilizing television in the teaching of music were state supervisors of music. From a list provided by the office of the Music Educators National Conference, letters were mailed to thirty-one state supervisors of music. Each letter listed known school systems in the state producing televised music instruction, and the state music supervisor was asked if he were aware of others. All but four responded. Letters mailed to the presidents of affiliated state music educators associations of the Music Educators National Conference had not proved a successful procedure in the conduct of the 1965 study; (82:119) however, since little information had been obtained from thirteen states, letters were mailed to presidents of state music associations in these states. Eight of the thirteen responded.

All music educators who had been identified by name from any of the above sources were sent inquiry forms without delay. A mailing list of 552 school systems or institutions thought to possess the facilities to produce televised music instruction, however, had also been compiled, and, if music were one of the subjects taught via the medium in these schools, the names of music teachers responsible for it were not known. The names usually identified in the sources of information were directors or coordinators of educational television, directors of audiovisual instruction, television station managers, superintendents of schools, principals, and general educational specialists.

Beginning in November of 1967 and continuing through January of 1968, a form letter was mailed to each of the 552 school systems or institutions. The letter explained the purposes of the study and asked that an enclosed post card be filled in and returned.[1] The return post card was plainly coded so that the school system or institution could be identified. Respondents were asked to indicate on the post card whether or not music was a subject taught via television in their school system or institution and, if so, whether it was produced or received, the grade levels for which it was produced or received, and the type of broadcast facility utilized. In both the letter and the post card, it was requested that the name and address of a music educator who would be able to provide additional information for a follow-up study be written in the blanks provided. The words "music educator" were printed in upper-case letters.

Of the 552 letters mailed, 365 or 66.1 per cent of the post cards were returned. Although a 66.1 per cent return would not generally be considered a satisfactory minimum, the percentage figure is greatly tempered by the fact that the post-card mailing did not include the ninety-one music-producing television centers that had been identified in the first study, nor did it include an additional twenty-seven producing centers that had been identified from other sources. Many included in the initial survey, in short, were sent letters on simply the "outside chance" that music had become one of the subjects taught via television. All in all, the 66.1 per cent return was better than expected. Of the 365 post cards returned, 207 or 56.7 per cent indicated that television, in one form or another, was used for music instruction, and 158 or 43.3 per cent indicated that television was not used for music instruction. The number of letters sent to school systems or institutions in each state, the number of post cards returned, and the number of cards indicating that television was or was not utilized for music instruction are shown in Table I.

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[1] A copy of the letter and post card may be found in Appendix A.

TABLE I

LOCATION BY STATES OF INITIAL LETTER SURVEY AND RETURN POST CARD IDENTIFICATION OF SYSTEMS UTILIZING INSTRUCTIONAL TELEVISION IN MUSIC

State	Number of Letters Sent	Number of Cards Not Returned	Cards Indicating TV Not Used	Cards Indicating TV Was Used
Alabama	9	1	4	4
Alaska	2	0	0	2
Arizona	1	0	1	0
Arkansas	3	0	1	2
California	50	10	9	31
Colorado	0	0	0	0
Connecticut	15	6	3	6
Delaware	2	2	0	0
District of Columbia	0	0	0	0
Florida	7	0	2	5
Georgia	4	0	0	4
Hawaii	1	0	0	1
Idaho	0	0	0	0
Illinois	66	18	19	29
Indiana	14	4	6	4
Iowa	5	3	1	1
Kansas	5	2	2	1
Kentucky	23	15	3	5
Louisiana	1	1	0	0
Maine	9	4	3	2
Maryland	6	2	1	3
Massachusetts	28	11	13	4
Michigan	63	25	24	14
Minnesota	21	6	11	4
Mississippi	1	1	0	0
Missouri	7	2	2	3
Montana	0	0	0	0
Nebraska	4	1	0	3
Nevada	0	0	0	0
New Hampshire	3	1	1	1

(Continued on the following page)

TABLE I (Continued)

LOCATION BY STATES OF INITIAL LETTER SURVEY AND RETURN POST CARD IDENTIFICATION OF SYSTEMS UTILIZING INSTRUCTIONAL TELEVISION IN MUSIC

State	Number of Letters Sent	Number of Cards Not Returned	Cards Indicating TV Not Used	Cards Indicating TV Was Used
New Jersey	5	1	4	0
New Mexico	5	3	1	1
New York	18	5	6	7
North Carolina	1	0	1	0
North Dakota	4	2	0	2
Ohio	45	20	10	15
Oklahoma	28	15	6	7
Oregon	6	1	3	2
Pennsylvania	19	5	9	5
Rhode Island	1	1	0	0
South Carolina	3	1	0	2
South Dakota	0	0	0	0
Tennessee	7	2	0	5
Texas	12	3	1	8
Utah	2	0	0	2
Vermont	4	1	1	2
Virginia	13	2	4	7
Washington	18	3	5	10
West Virginia	5	1	1	3
Wisconsin	5	5	0	0
Wyoming	1	1	0	0
Totals	552	187	158	207

Of the 207 post cards indicating use of television in the teaching of music, sixty-one were withdrawn for one of three reasons: (1) the music teacher had already been identified from another source; (2) the name of the same music educator was sent by several school systems, a situation which occurred when several school systems were within pick-up range of the same station or network; and (3) the card clearly indicated that the school system received its programing from an outside source. The total number of school systems or institutions that were thought to produce televised music instruction, as identified from all sources, was 303. Ninety-one of these were identified from the earlier research study, twenty-seven were identified from published sources and personal contacts, twenty-four were identified by state supervisors of music or presidents of state music education associations, and 146 were identified from the letter survey and post card returns. The remaining fifteen were television music teachers who indicated a willingness to participate in the study following an "Educational Technology ETV/ITV" session which the writer chaired at the Biennial Convention of the Music Educators National Conference in Seattle, Washington, on March 17, 1968.

IV. DISTRIBUTION OF THE INQUIRY FORM

The 303 inquiry forms were mailed throughout March and April of 1968. The questionnaire, the letter of transmittal, and the self-addressed stamped return envelope were mailed in a nine by twelve inch envelope. It was desired that respondents return not only the inquiry form but also study guides, pamphlets, or other printed materials relative to televised music instruction in their school systems or institutions. For this reason, the return envelope was ten by thirteen inches in size so that it would be large enough to contain a quantity of materials. Stamped on the outside of the return envelope was a notice to postal officials: "additional postage, if needed, will be paid by addressee." The letter of transmittal was written in two forms.[2] One form was sent to those who had participated in the prior study; enclosed with this letter was an abstract of the earlier project. The other form was sent to music educators who were for the first time being contacted. Both were form letters printed on letterhead by a photocopy process to which were added the name, address, salutation, and signature.

Three weeks after the initial mailing of each inquiry form, a follow-up letter was mailed to non-respondents.[3] This letter emphasized the point that only music educators who use or supervise the use of the medium could provide the information being sought and that they were the only sources of information available. Two weeks after mailing the first follow-up letter, or five weeks after the initial mailing of the inquiry form, a second follow-up was made to many non-respondents. The second follow-up letter was individually typed; it indicated that tabulation of data would begin within a two-week period and contained a final plea for the return of the questionnaire. The second follow-up letter brought the final return to 234 inquiry forms received or accounted for, or a 77.2 per cent return. Table II provides a breakdown of questionnaire returns.

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[2] Copies of these letters are found in Appendix A.

[3] A copy of this letter is found in Appendix A.

TABLE II

INQUIRY FORM RETURNS

Inquiry Forms	Number Returned	Percentage of Total Return (N=234)	Percentage of Number Sent (N=303)
From music educators (usable)	144	61.5	47.5
Representing duplicate coverage	14	6.0	4.6
Explanation by letter for inability to answer	53	22.6	17.5
From non-music educators	19	8.1	6.3
Not usable	4	1.7	1.3
Total Returns	234	99.9*	77.2

*Apparent error due to rounding

An analysis of the 234 inquiry forms received or accounted for revealed the following information:

1. Usable inquiry forms filled in by music educators totaled 144, 61.5 per cent of the 234 received or 47.5 per cent of the 303 originally mailed.

2. Of the 144 usable questionnaires, forty-seven were returned by school systems which utilized instructional music programing received

from outside sources. Though the intent was to gather data from music educators who were involved with or responsible for producing televised music instruction, it was recognized from the beginning that, for several reasons, questionnaires would be inadvertently mailed to and promptly returned by music educators who utilized programing produced by others. On the bottom of the second page of the inquiry form, in fact, the following note appears: "If your school system or institution uses only music telelessons obtained from an outside source, you will find many questions asked in this questionnaire that will not be applicable. It will be very much appreciated, however, if you will answer as many questions as you can." The information provided in an inquiry form returned by a music educator in a system which only receives televised music instruction produced by another system was considered valid if an inquiry form had not been received from the other system, *i.e.*, from the system which produced the instruction. If school system *A* utilizes school system *B*'s programing, in other words, a questionnaire from school system *A* was considered valid if one had not been received from school system *B*. Sixty-one questionnaires were returned by systems utilizing instruction produced by other systems; fourteen of these questionnaires duplicated programing covered in questionnaires returned by the systems which produced the instruction. These fourteen inquiry forms, which represented 6.0 per cent of the 234 received or 4.6 per cent of the original mailing, were not used in the study.

3. Music educators returned fifty-three letters or unanswered questionnaires explaining that they were unable to complete the form. Seven indicated that the school systems had discontinued all use of instructional television; five indicated that music was no longer taught via the medium; five indicated that television was used only on occasion for special music events or for public relations purposes; twelve indicated that facilities were new and that music instruction by television was yet in early stages of development; twenty-one indicated that music telelessons were not produced locally (contrary to information provided on the return post card) and that the respondent felt unqualified to answer the questionnaire; and three indicated that classroom teachers made use of music instruction received from a nearby station but that music teachers had paid no attention to the telelessons. The fifty-three written explanations accounted for 22.6 per cent of the 234 returns or 17.5 per cent of the 303 originally mailed.

4. Directors of television stations, coordinators of instructional television, and other non-music educators returned nineteen inquiry forms. Both the questionnaire title page and the letter of transmittal requested that the form be completed by a music educator. These nineteen questionnaires, which represented 8.1 per cent of the 234 returned and 6.3 per cent of the 303 originally mailed, were not considered usable.

5. Four questionnaires were declared unusable because only a few questions had been answered. The four represented 1.7 per cent of the total return or 1.3 per cent of the original mailing.

There is no way to determine for certain the exact number of school systems or institutions in the United States which produce televised music instruction. Open-circuit educational television stations are licensed by the Federal Communications Commission and are, therefore, easily identified. It is conjectured that inquiry forms were received from a very high percentage of those producing televised music instruction via open-circuit facilities. Since closed-circuit installations need no license to operate, it is virtually impossible to identify or even to estimate the number of systems in existence. Of the sixty-nine questionnaires which were not returned, there is sufficient evidence to indicate that at least twenty were sent to school systems which do produce televised music instruction, indeed, several well-known ones; for example, the writer would have dearly cherished a questionnaire return from the South Carolina network. Doubtlessly there are many more. It is believed, however, that questionnaire returns do represent a sufficiently large population to provide reasonably accurate indications of the practices those involved with or responsible for televised music instruction engage in today, especially at the elementary school level. An analysis of the 144 usable inquiry forms revealed that respondents were responsible for or involved with 119 programs of televised music instruction for elementary school children, thirteen programs of televised music instruction for junior high school pupils, seven programs of televised music instruction for high school students, and twenty-four programs of televised music instruction for collegiate students. For the public school music programing, these findings were similar to those reported in a survey conducted in 1966 by the National Center for School and College Television. Of the televised music lessons being presented in the country in 1966, the National Center found that ". . . 94 per cent were intended for the elementary grades. . . ." (25:4) The Center reported, further, that "secondary grades were being offered only five per cent of the total, with one per cent designed for grades 9-12 and four per cent designed for grades 7 and 8." (25:4)

If one can accept the figures reported in one source, (27) the school systems which did participate in the study do provide music instruction via the medium to an incredibly large number of students; the following are but a few examples: 103,072 in Alabama; 48,000 in Albuquerque; 28,320 in Atlanta; 52,948 in Cleveland; 19,080 in Denver; 27,025 in Des Moines; 40,307 in East Lansing; 27,790 in Jacksonville; 4,017 in Minneapolis; 54,443 in Nashville; 37,976 in Oklahoma City; 10,928 in Pittsburgh; and 41,420 in Tacoma. And there were many others, large and small. Since some respondents indicated on the front page of the inquiry form that they wished to remain anonymous, a complete list of participating school systems and institutions is not included in this report. Those school systems or institutions which produce televised music instruction, however, are identified in the historical growth and development of televised music instruction presented in Chapter V if, on the title page of the inquiry form, the respondent registered no objection to having reference made to the instructional television program. Table III presents a breakdown of inquiry form returns by states.

TABLE III

USABLE INQUIRY FORM RETURNS BY STATES

State	Number	State	Number
Alabama	2	Missouri	2
Alaska	1	Montana	0
Arizona	2	Nebraska	3
Arkansas	2	Nevada	0
California	12	New Hampshire	0
Colorado	2	New Jersey	0
Connecticut	1	New Mexico	1
Delaware	1	New York	9
District of Columbia	1	North Carolina	2
Florida	2	North Dakota	1
Georgia	4	Ohio	13
Hawaii	1	Oklahoma	2
Idaho	0	Oregon	2
Illinois	10	Pennsylvania	9
Indiana	3	Rhode Island	0
Iowa	2	South Carolina	0
Kansas	1	South Dakota	0
Kentucky	3	Tennessee	6
Louisiana	0	Texas	7
Maine	2	Utah	1
Maryland	2	Vermont	0
Massachusetts	3	Virginia	5
Michigan	8	Washington	9
Minnesota	6	West Virginia	0
Mississippi	0	Wisconsin	1
		Wyoming	0
Total Return			144

V. ANALYSIS OF DATA

Data collected in Part I of the inquiry form and the "yes" and "no" items in Parts IV and V were presented in terms of frequency count and percentages.

The procedure for analyzing frequency distribution and percentages in Parts II and III involved three basic steps. It was first necessary to determine, by grade level, the number (N) of respondents who answered each question. Because some respondents did not choose or were unable to answer certain questions, an item will not reflect a 100 per cent response. In the presentation of data, the number (N) of respondents answering each question for each grade level will be found at the top of the table. The second procedural step was to tally all responses by grade level for each question. Because of multiple responses given a single question within a grade level, the total tally of responses for a question will be greater than the number (N) of respondents answering the questions. The third step was to find percentages within each grade level for each question. These percentages were found by using the number (N) of respondents for each grade level as the divisor and the total response for each answer within the grade level as the dividend. Because of multiple responses, the vertical sum of the grade level percentages for each question will not total 100 per cent. A complete breakdown of all items in Parts II and III of the inquiry form is presented in Appendix B. The vertical sum of the grade level percentages for each item will total 100 per cent in Appendix B because the number and the percentage of single choice responses, as well as the number and percentage of every combination of multiple choice responses, are presented in the tables.

Questions pertaining to certain television teaching practices were asked in Section A of Part IV of the inquiry form. Respondents were asked to indicate, on the following five-point scale, the degree to which they observed the practices indicated: "frequently," 5; "quite often," 4; "occasionally," 3; "hardly ever," 2; "not at all," 1; and "does not apply to our program and/or facilities," 0. The last response was combined in the tables with those respondents who made no answer at all. The mean for each question was computed in the following standard manner:

1. In each rating value, the total frequency for each question was multiplied by the value assigned to it.

2. The sum of the products was divided by the number of responses to the question. The resulting quotient was the mean.

An example of the computation of the mean follows:

Rating value	5	4	3	2	1
Responses	15	26	30	7	3 = 81
Computation	75	104	90	14	3 = 286

286/81 = 3.5

Each practice of televised music teaching received a mean index rating on a scale of 1.0 to 5.0. The numerical limitations of these ratings were: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

In Part V, Section A, of the inquiry form, respondents were asked to encircle, on the following five-point rating scale, the number which most closely represented their opinion of certain claims and criticisms made of televised music instruction: "very much," 5; "quite a bit," 4; "some," 3; "very little," 2; "not at all," 1; and "no opinion," 0. The statistical procedure for reporting mean index ratings was as above. A "no-opinion" response might be considered in some types of research actually to represent an opinion; an investigation of such responses in Section A of Part V of the inquiry form used in the present study revealed, however, that most "no-response" choices were selected by respondents who were not in a position to render an opinion, the collegiate music appreciation television teacher who preferred not to give an opinion concerning television teaching practices in the elementary school, for example. "No-opinion" responses, therefore, were combined in the tables with those respondents who made no answer at all.

VI. DATA COMPUTING PROCEDURE

The data were computed on an IBM 360/30 computer by means of a program written in FORTRAN. Each response was coded in a way that made it possible to detect errors by inspection. If a respondent selected answers two and five for item C of Part III of the inquiry form, for example, the digit "2" was punched in the second column of the card field reserved for item C, and the digit "5" was punched in the fifth column of this field. Any digit other than a "2" in the second column and a "5" in the fifth column indicated an error. The data cards were verified and also checked against the questionnaires for accuracy. Each card was punched with an identification code which indicated the particular questionnaire, the part and section of the questionnaire, and whether the respondent produced or received televised music instruction.

VII. SUMMARY

This chapter has identified the sources of data for the study and has reported the procedures followed in conducting interviews and observations, developing the inquiry form, selecting the population, distributing the inquiry form, and analyzing and computing the data. Though an interview guide was employed during visits to seventeen educational television centers, neither the instrument nor the interviews themselves were highly structured. After each descriptive account had been written, it was returned for corrections and comments to the person responsible for the music programing. Despite accepted limitations of the technique, it was decided that pertinent data could also be gathered by means of questionnaires mailed to school systems and institutions employing television as a means of teaching music. The writer was able to draw upon experiences gained in the development of a similar questionnaire from an earlier study. Ten pages in length, the final form of the questionnaire contained five parts as follows: (1) type of facility, nature of utilization, and historical information; (2) facilities, materials, and administrative practices; (3) program content, format, and structure; (4) general information; and (5) opinion. One means of checking the reliability of the questionnaire was to compare answers provided by seventeen respondents during interviews with answers provided by the same seventeen respondents in the questionnaires. The discrepancies found were considered negligible. The three principal sources of information for identifying the population were the mailing list compiled by the writer for an earlier study, two published sources, and state supervisors of music. A letter survey with a return post card mailed to 552 directors of television and station managers netted 146 potential producers of televised music instruction. The total number of school systems or institutions that were thought to produce televised music instruction, as identified from all sources, was 303. Of the 303 questionnaires mailed, 234, or 77.2 per cent, were returned or legitimately accounted for. The total number of usable inquiry forms returned by music educators was 144. The chapter concluded with a description of the procedures used in analyzing the data. Data collected from the questionnaires were analyzed in terms of frequency distribution, percentages, and mean index ratings. All data were computed on an IBM 360/30 computer by means of a FORTRAN program.

CHAPTER IV

DESCRIPTIVE ACCOUNTS OF TELEVISED MUSIC INSTRUCTION

That televised music instruction is, and must be, many things to many people is evident from the views, oftentimes antipodal, of music educators involved with or responsible for it. The descriptive accounts presented in this chapter are illustrative of the differences that exist with regard to the broad spectrum of uses of the medium in music education today. Along with the conflicting opinions, convictions, and philosophies that occur from system to system, there are also common concerns and problems and, in some instances, innovative and unique solutions to these problems, which are described in the pages ahead. These descriptive accounts, in a word, narrate some of the experiences that music educators have had, and are having, with instructional television, the approaches they take in planning, the problems they face in producing, the practices they follow in presenting, the production techniques they devise in implementing, and the procedures they employ in evaluating in-school music instruction via the medium.

Seventeen educational television centers were visited for purposes of observing televised music instruction and of interviewing those in charge of planning, preparing, and presenting in-school music telelessons. The intent was to locate instructional television operations which would represent every type of televised music instruction, namely: all manner of facilities (closed-circuit television, open-circuit educational and commercial television), unlike coverage areas (a few classrooms in one building, a city, a county, a region, a state), opposite methods of presentation ("live" teaching and video-taped programing), varied teaching approaches (enrichment teaching, supplemental teaching, direct teaching), different grade levels (elementary schools, secondary schools, and collegiate institutions), diverse formats (one teacher, a teaching team, use of studio classes, guests, performance ensembles, etc.), and dissimilar focuses (on listening, reading music, singing, and so forth). The following school systems, networks, and institutions were selected as representing a wide variety of approaches and types: The Alabama Educational Television Network; The Albuquerque, New Mexico, Public Schools; The Anaheim, California, City School District; The Denver, Colorado, Public Schools (The Boettcher School of the Air); The Georgia Department of Educational Television Services; The Atlanta City and Fulton County, Georgia, School Systems; The School District of Kansas City, Missouri; The Oklahoma City, Oklahoma, Public Schools; The Los Angeles, California, City School Districts; The Los Angeles County Schools (producing agent for the Southern California Regional Educational Television Advisory Council); The Minneapolis, Minnesota, Public

Schools; The Pennsylvania State University (the collegiate telecourse provided by The Department of Music and a secondary school music series produced by The Department of Music Education); The Philadelphia, Pennsylvania, Public Schools; The University of Washington; The St. Paul, Minnesota, Public Schools; and The Washington County, Maryland, Public Schools.

Attempts to describe the actual presentation of a telelesson are somewhat analogous to describing the performance of a musical composition; the analogy is admittedly a forced one, but, at the least, both the telelesson and the musical performance exist in time. The success of a television presentation, to carry the analogy further, is also like a musical performance in that both depend upon such factors as rehearsal time, the degree to which members of a team work together, the nature of the score or script, and the availability of needed materials and facilities. At least three (and as many as twenty) telelessons were observed at each of the above educational television centers. To some extent, the actual presentation of telelessons is described in the accounts; in most instances, however, this description turns out to be a delineation of the objectives or an explanation of the structure of a lesson or series. The television script or teacher's guide can be analyzed, but, like the printed musical score, the actual performance is quite another thing.

The descriptive accounts are not a systematic, item-by-item presentation of each question asked and each answer given;[1] moreover, no attempt is made to adhere to a uniform order or succession of topics in the written organization of each account. The multifarious kinds of televised music instruction produced at each center gainsay written conformance to a pre-established format. There are certain consistencies, however, in every descriptive account; each contains a general description of: (1) the historical background of televised music instruction in the school system or institution; (2) the general nature and intent of the instruction; (3) the organization of instruction (i.e., length, titles, number of lessons in each series, etc.); (4) the studio format used in presenting the lessons; (5) the utilization materials prepared for the lessons and any utilization efforts aside from printed teacher aids; and (6) the procedures employed in evaluating the lessons. Along with a general overview, the descriptive accounts also detail any unusual approaches, policies, or practices which are unique to a given school system, institution, or network. Any special uses of the medium, such as in-service teacher telelessons or pre-symphony concert programs, are also noted. Discussion of studio production is limited, by and large, to the visualization devices used for placing notation on the screen and the visualization techniques employed during listening lessons. In some instances an extended discussion of a problem common to all or many types of televised music instruction is included in a descriptive account.

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[1] See Appendix C for the Interview Guide.

In writing the descriptive accounts, every effort was made to convey the point of view of those who were interviewed. In the interest of accuracy, the accounts were returned to the person responsible for the music programing in each television center for corrections and comments. Though permission was given at each center to include the reports in the study, it is the writer, needless to say, who is accountable for placing emphasis on any one aspect of the program at the expense of another.

I. THE ALABAMA EDUCATIONAL TELEVISION NETWORK

The preface to the nation's first, and for a long while the largest, state-wide, state-operated, state-owned, and microwave-interconnected network of educational television stations was written by the Alabama Legislature during the closing hours of the 1953 legislative session. Acting on the recommendation of Governor Gordon Persons, who was, himself, associated earlier with commercial broadcasting, the Legislature established the Alabama Educational Television Commission as a state agency, appropriated funds for it to operate, and charged it with the responsibility ". . . of making educational television available to, and promoting its fullest use by all inhabitants of Alabama." That the Commission has made great strides in carrying out its charge is evidenced by the fact that today three VHF and five UHF stations cover almost all the state with educational television signals. Station WCIQ-TV, Alabama's first, was the nation's tenth educational outlet; with its antenna perched on top of Mount Cheaha, the state's highest peak, Channel 7 made its first transmission in January of 1955. Three months later, Channel 10 in Birmingham was linked to Channel 7 to begin the network, and in August of 1956, Channel 2 in Dozier became the third link. In the meantime three program production centers had been established: one at the University of Alabama, one at Auburn University, and one at Birmingham, operated by the Birmingham Area Educational Television Association. The Greater Birmingham Educational Television Association had already been formed prior to the state network as the result of a gift of a transmitter and an antenna from a commercial broadcasting corporation in Birmingham; the Association was persuaded early to bring its station and public school resources into the state plan. Along with the two universities and the local school systems, two additional production centers in Huntsville and Montgomery have since been established to feed programing to the network. Montgomery's Channel 26 was added to the network in December of 1962, Mobile's Channel 42 in November of 1964, and, in short succession thereafter, Channel 25 in Huntsville, Channel 36 in Florence, and Channel 43 in Texasville.

Application has been made for a ninth educational television transmitter, Channel 41, near Demopolis. Areas of the state which, because of location or topography, would receive signals poorly, if at all, are served by approximately twenty-five commercially maintained Community Antenna Television (CATV) systems. It has been estimated that the "IQ" stations (WAIQ in Montgomery, WBIQ in Birmingham, WCIQ in Cheaha, WDIQ in Dozier, WEIQ in Mobile, WHIQ in Huntsville, WFIQ in Florence, and WGIQ in Texasville) reach 398,652 students (some, however, have been counted more than once, i.e., each time they view a different instructional program). (27:2) For a long time the Alabama television network was the only completely interconnected educational network in the nation, and, from the beginning, all its programing was broadcast simultaneously over all the stations.

In 1956 the University of Alabama proposed that financial assistance be provided by the Ford Foundation Fund for the Advancement of Education for studying the state-wide network and its effect on public school instruction. In his proposal to the foundation, the President of the University pointed out that

> . . . while a great many of the 23,000 teachers employed in the public schools of Alabama. . . were well qualified, it was, nevertheless, true that twelve out of every hundred had two years or less of college training and in the academic year 1954-55 it had been necessary to issue more than 3,600 emergency certificates to meet the growing need for teachers. Thus more than 100,000 Alabama pupils were being taught that year by teachers unable to qualify for any professional certificate. (35:3)

The Fund for the Advancement of Education became interested in the in-school project and, between 1957 and 1960, supported approximately one-third of the cost of operation, a total of $332,200. (35:16) The results of Alabama's state-wide program have been gratifying. Principals and teachers who learned to utilize television courses were almost unanimous in their endorsement of the medium, particularly in the areas of science, music, art, and foreign languages. (35:28) According to one broadcast researcher, "Most observers seem to agree that instructional television has done in Alabama just exactly what it was intended to do: raise the standard of instruction in the elementary and secondary schools." (4:55)

Music telelessons are produced in all three of the state's original production centers, namely, the Birmingham schools, Auburn University, and the University of Alabama. Birmingham produces a series of lessons for primary grades entitled "Let's Learn More" in which music shares a place with several other areas of learning; Auburn produces an upper elementary grade series called "Music for Listening"; and the University of Alabama produces intermediate and upper grade series entitled "Music Time." The latest enrollment figures for these telecourses are taken from the 1967 edition of the Compendium of Televised Education published annually by Michigan State University, a source of data which, according to one critic, ". . . raises more questions than its statistics can answer." (28:33) At best, audience sizes are little more than informed guesses, but the following enrollment figures were submitted to the Michigan publication by the Alabama State Department of Education and were said to be based ". . . on very conservative estimates since the number of guides. . . distributed indicates an even greater usage of ETV than. . . estimates show." (27:1) For the 1966-67 school year, according to the Compendium, "Let's Learn More" was beamed to 51,648 primary grade students; "Music for Listening" was received by 22,304 students; and both "Music Time" series together were broadcast to 29,120 students. (27:2)

During its thirteen years of existence, the Birmingham series of lessons entitled "Let's Learn More" has been one of the most popular telecourses ever produced for the state network; designed for primary grade children, it deals with such learning areas as word-study, science, health and safety, handwriting, arithmetic, and music. (35:25) The thirty-minute lessons are broadcast daily, with Friday as the day designated for music; the single lesson on Friday, then, is for grades one through three. Mrs. Barbara Tyler of the Birmingham Public Schools is the on-camera music teacher. As would be expected, the lessons are centered almost entirely around rote singing, though syllables are introduced late in the school year. Considerable emphasis is also placed on rhythmic response, playing classroom instruments, and listening. According to the teacher's guide, the objective of the primary grade series is "to teach the child vocal, rhythmic, and creative expression." (101:142)

Varied and oftentimes unique, the televised music instruction produced at the Auburn University center has been due almost entirely to the efforts of Dr. and Mrs. Ernest Justice. The principal endeavor of the Justices has been an upper-elementary school series of telecourses entitled "Music for Listening," first aired during the 1960-61 school year. Although Ernest Justice was the on-camera teacher for one year and the two team-taught the series another year, Mary Justice has taught the telelessons most of the time. The following description of "Music for Listening" was taken from the 1968-69 ITV Teachers' Handbook, a publication which is distributed each year by the Alabama Educational Television Network to teachers and administrators throughout the state:

> This course is designed to help students understand and enjoy the three basic elements of music: rhythm, melody, and harmony. Active participation rather than passive listening is the aim of the studio teacher. Students are asked to join in a variety of rhythmic activities and to keep accumulative notebooks. Pictures drawn by the studio artists are of special

> interest and help the children understand the story and mood contained in the music presented. To know the great composers and to understand and recognize their music will give a lifetime of enjoyment to the students. 'Music for Listening' is designed for use in the fifth and sixth grades. (100:17)

Since it was not possible to arrange a visit to the Auburn University campus for purposes of observing lessons and interviewing those responsible for them, it was necessary to gather the information which follows during a telephone interview, from a personal interview at a professional meeting, and from subsequent correspondence with Ernest Justice.

The most recently completed "Music for Listening" telelessons are divided into two complete series, which are videotaped for broadcast on alternate years. Series I, for example, is presently scheduled for showing during the 1969-70 school year, and Series II is scheduled for the 1968-69 and 1970-71 school years. Both telecourses are designed for grades five and six, though Justice indicated that many junior high schools around the state also utilize the lessons. Though videotaped for subsequent replay, individual lessons within each series are constantly selected for revision. The telelessons of both series are twenty minutes in length, a reduction of ten minutes over the thirty-minute format followed in earlier "Music for Listening" series. Commenting upon the year the lessons were team-taught, Justice was of the opinion that an important advantage of the approach was that changes of pace within a lesson were more easily effected as a result of the natural differences of approach between teachers; the change to the twenty-minute format, however, placed limitations on the number of ideas that could be presented, and, for this reason, the present two series have been taught by one teacher, Mary Justice.

As the title of the two series indicates, the Auburn music telecourses were designed specifically with a view to presenting listening experiences for upper elementary school children. Justice recalled that when he first came to Alabama in 1960, few elementary schools possessed the necessary collections of phonograph recordings for teachers themselves adequately to present listening lessons in the classroom; those who did possess the recordings often did not know how to use them, a situation which was evident to him from such remarks as, "The children get so restless when I put a record on the player." The "Music for Listening" telelessons, therefore, were designed to provide guided or structured listening experiences and to promote active listening. The visualization for the listening lessons has been approached in a variety of ways. There has been a frequent use of animation, such as animated drawings of orchestral instruments assuming the program roles of characters in von Weber's "Invitation to the Dance," the "cello-boy" inviting the "violin-girl" to dance, and so forth. Pictures to reflect the mood of the music, abstract objects to show the form of the music, and instrumental slides to illustrate solo passages performed in the music have also been employed. In some instances the art work has been done by studio artists during the lesson itself, for example, in lessons devoted to Saint-Saens' "Carnival of the Animals." Performances of one type or another also have been presented on listening lessons. Students enrolled in the university's elementary music education classes have been presented in dance sequences or other types of interpretative movement during listening lessons. Occasionally, elementary school children have been invited to appear in a telelesson, on which occasion, the television teacher has gone to the classroom to work with the children in advance of videotaping sessions. And in some listening lessons, performances have been provided by university music faculty and/or student performers and ensembles or by performance ensembles from nearby military installations.

To encourage classroom teachers to make their own illustrative materials, some of the visuals used in the series are reproduced in the teachers' guides. Each lesson in the guide is printed on a two-page spread and is divided into four sections: (1) songs to sing, (2) questions to answer, (3) rhythms in which to engage, and (4) a composer "time line" to study. The song list presented in section one applies either to the lesson subject or to the composer being studied in the lesson; these songs are selected from the most recent publications as well as from older songbooks probably being used by the greatest number of schools. The purpose of the questions included in section two of each lesson is to assist students in research. Justice reported that an administrator will occasionally question the value of televised music instruction and that classroom teachers will counter any possible criticism by requiring students to keep a workbook. Rather than encourage students to copy information from an encyclopedia, a list of questions is provided in each lesson to serve as a guide in the study of a subject or composer. Numerous dances and creative movement suggestions are presented in section three of each lesson along with rhythm "pictures" which are drawn during the telelesson to teach rhythmic symbology. Justice noted that rhythmic activities are organized in such a way that classroom teachers in a local school or county could prepare a spring music festival if they were to do the necessary follow-up teaching of two rhythmic activities each month. The "time line" presented in section four of each lesson provides a chronological order of events in the life of each composer; it is a vertical outline, which includes a selected list of compositions and pertinent dates of historical significance. Teachers and students are encouraged to add items of interest to each time line. The teacher's guide for Series II also contains a correlation chart showing the sequential development of music, history, and literature.

One unusual feature of the Auburn elementary school music series has been an annual festival which, until the 1967-68 school year, was held during the month of April. All sixth grade pupils were invited to come to the Auburn campus on the day of the festival to participate in a special one-hour television performance. The number of students attending the festival has ranged, over the years, from four to six hundred sixth grade pupils. During the festivals the students have sung approximately sixteen songs which, throughout the year-long series, had been taught by the television teacher. The festival chorus was accompanied by a fifteen- to twenty-piece band made up of university music education students. Justice indicated that the festival was adjudged both effective and worthwhile and that it would probably be resumed again at the end of the 1968-69 school year; indeed, he mentioned that some thought had been given to the possibility of extending the festival to two weekends, one for the four- to six-hundred voice chorus and the other for a two-hundred piece string ensemble, the latter a project which also had its beginnings on television.

Yet another integrant of the "Music for Listening" series was an in-service companion telecourse for classroom teachers which, beginning in 1962, the Justices taught for three years. Entitled "Music for Teaching," these televised music workshops were presented once a week on Tuesday evenings for purposes of suggesting ways in which classroom teachers might better utilize the in-school telecasts, acquainting these teachers with new teaching materials, and providing practical learning opportunities for those teachers desirous of developing skills and techniques needed to teach their own music classes. There was no collegiate or renewal credit offered to teachers who tuned in the lessons, but, according to Justice, there was sufficient feedback to lead network personnel to believe that a large number of classroom teachers were viewing the classes regularly. One unexpected outcome of the "Music for Teaching" series was that the music education faculty of Alabama state colleges found various ways to utilize the telecasts in connection with their own music education courses.

During the 1963-64 and 1964-65 school years, Auburn presented a program of televised music instruction that was truly of a class to itself, namely, an in-school series of string telelessons. The television teacher was the late Mr. George Johnson, then concertmaster of the Columbus, Georgia, Symphony Orchestra. Johnson presented the telecast once a week with a studio string class of fifteen primary grade students; he followed the telecast with a personal visit to each of three receiving schools on another day of the week. The lessons were received in schools located in Langdale, Opelika, and Wedowee. The receiving classes ranged in size from five to sixteen students who were supervised by a music teacher, though not a string teacher, during the lesson presented each week via television. The string class was described in the 1964-65 Alabama television course catalog as follows:

> Music for Strings is offered to any person who wants to begin the study of violin or cello. Instruction on these instruments

> is given in a manner that is easy for any age school child to understand. Classes of eight to twelve pupils can be set up in a TV viewing room, with a music teacher who may or may not be a violinist, and receive instruction from the TV studio teacher. Following the telecast, it is suggested that the local teacher review all the points covered by the TV instructor. Any person who wants to enter this project should write directly to 'Music for Strings,' Auburn ETV, Auburn University. (115:12)

In an article describing the first year of the television string project, Justice reported that, after five months of instruction, violin students were ". . . ready to move into third position playing." (57:39) Rather than utilizing traditional notation, Johnson developed a numeral notation which, according to Justice, dispensed with the five-line staff

> . . . in favor of a single line. Instead of notes, 0, 1, 2, 3, and 4 designate the fingers to be used. Since the 'number-orientation' of beginners is to be assumed, use of numbers in lieu of conventional notes and staff materially reduces the amount of 'symbol translation' required. (57:38)

During the telephone interview, Justice maintained that Auburn's experiences with television had provided sufficient evidence for him to accept the belief that string instruction could be taught successfully via the medium; he readily acknowledged, however, that it was a laborious way of doing it but that he had had no choice in 1964 because string teachers, other than Johnson, were simply unavailable. The success of the television string classes also provided additional evidence that capable music teachers who were not, themselves, string performers could also learn to teach stringed instruments. Some of the music teachers who supervised the receiving television classes are presently conducting successful string programs in the state; also, some of the techniques developed to teach these music teachers have been adapted to university string methods classes. Justice indicated that, near the end of the televised string project, the conclusion was reached that the television classes might have been more successful had children not been asked to play their instruments quite as frequently in the receiving classrooms, *i.e.*, there should have been more observation during the telelesson in preparation for practice immediately afterward. After the two-year television project, the Auburn Music Education Department received grants from the University Graduate School, a local manufacturing company, and, more recently, in cooperation with the Macon County Board of Education, a Federal Title III appropriation. These grants have allowed the string program started on television to grow extraordinarily; today there are sixteen string programs in approximately ten neighboring school districts. Over two hundred string students, several of whom started five years ago in the television classes, are expected to perform in a string festival being planned for the end of the 1968-69 school year.

Patterned in some ways after the string telelessons, Justice established a state-wide chorus during the 1963-64 school year, a chorus that had learned its parts and held most of its rehearsals via television. As in the string lessons, there was a studio ensemble, this time made up of fifteen adult singers and an accompanist. Justice and the accompanist also went out each week to one of five or six different communities for in-person rehearsals. The groups were not very well balanced in some communities, but at the end of the school year approximately ninety singers from all over the state came to the Auburn campus for a public performance of choruses from The Messiah. Justice related that he handled the television choir rehearsals in very much the same manner he would rehearse any choral group, *i.e.*, the television chorus members were expected to remember interpretative directions, to mark their scores, and to sing their parts with the studio choir.

Another out-of-the-ordinary telecourse, this one for Alabama high school students, was a music fundamentals course videotaped at Auburn University during the 1963-64 school year and repeated during the 1964-65 school year. The course was taught by Mr. James H. Patrenos, a doctoral student at the university. Patrenos, an experienced college theory teacher, had been a member of the music faculty at Troy State College for ten years before undertaking doctoral studies at Auburn. For his doctoral dissertation, Patrenos wrote the music fundamentals telecourse he later committed to videotape.[2] The course description was as follows:

> Fundamentals of Music is a course offered to high school students and other adult listeners who want to study the basic component parts of the construction of music. Telecast time is devoted to the development of a usable vocabulary of musical terms, including the study of scale, harmonic, and rhythmic patterns that are necessary to know if one is to more fully understand our heritage of music. This course will be especially helpful to the high school student contemplating becoming a music major in college. Periodic tests are sent from the Auburn ETV studios to those people registered in the course, so that viewers can evaluate their own improvement of musical understanding. (115:9)

Justice indicated that records had not been kept with regard to the exact number of high school students enrolled in the telecourse but recalled that a surprising number of responses had been received from adults throughout the state.

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[2] The Patrenos dissertation is reviewed in this study on pages 16-17.

After the opening "Music Time" theme song fades out, Alabama elementary school children hear, as they have during the past thirteen years, a most genial Dr. Edward H. Cleino begin television music lessons with the following introduction:

> Hello boys and girls, and you teachers too; welcome to another of our regularly scheduled 'Music Time' lessons. These lessons, you know, are designed to supplement the regular music activities of your class, and help you do some things that you might not be able to do without some outside help.

Cleino, who is Chairman of the Department of Fine Arts Education of the University of Alabama, begins his fourteenth year as a television music teacher in September of 1968, making "Music Time" one of the oldest continuously produced series of television music lessons in the nation. The thirty-minute lessons designed for grades three through six are presented once a week with a replay on a different day. From 1955 to 1964 the lessons alternated between intermediate grades one year and upper elementary grades the next. Starting with the 1965-66 school year, two series were produced, "Music Time I" and "Music Time II"; within each series there were two grade levels, a "Music Time I-A and I-B" for grades three and four and a "Music Time II-C and II-D" for grades five and six. Cleino explained during an interview in May of 1968 that what actually determined the grade levels were the materials used, i.e., the I-A series utilized third grade songbooks, the II-C series utilized fifth grade books, etc., but that the telecourses would be perfectly acceptable for children one grade higher or lower than the intended grade level. The grade levels are still presented on alternate years but are arranged so that students are provided with a different telecourse each year, e.g., during the 1967-68 school year, series I-B and II-D (fourth and sixth grades) were presented, and during the 1968-69 school year, series I-A and II-C (third and fifth grades) were telecast.

The "Music Time" telelessons are videotaped for reuse during subsequent years. Although lessons have always been videotaped shortly before they were to be aired, for the first time, the lessons that are to be videotaped during the 1968-69 school year will not be shown until the 1969-70 school year. Cleino explained that no definite time limits had been established with regard to the number of times a videotaped series could be rerun because of his complete legal control over the reuse of any of the "Music Time" telecourses. Each time a series is replayed, he receives a residual, and, unless he signs an agreement allowing the lessons to be used again, they may not be broadcast. The I-B series had been rerun once, and he had decided to remake the entire series again during the 1968-69 school year. Normally, however, he prefers to remake individual lessons with which he is not satisfied. He indicated that two or possibly three would be a sufficient number of times for the series to be reused. Under the present plan of presenting grade-level telecourses on alternate years, a series played three times would be six years old. Cleino did not object to the practice of reusing tapes if the lessons were good ones; by the same token, he could see little validity to the argument that a series ought to be replayed because the classroom teacher, after having viewed a series once, is better able to utilize the lessons the second time they are broadcast. He suggested that if the lessons were good, a capable teacher with the aid of an adequately written teacher's guide should be able to use them as effectively the first time they are broadcast as the second or third. "It's not like re-reading an involved novel; one doesn't have a teacher's guide to study before reading a book," he said. Finally with regard to videotapes, Cleino registered no objection to the notion of exchanging a taped series of music lessons with another school system if it happened that both systems were using the same basal book series. He vehemently opposed the practice, however, of television music teachers' publishing or mimeographing their own collection of songs and distributing these as a substitute to schools or school systems using series books published by different companies. He felt that television music teachers should neither compete with commercial interests which had done much for American music education nor pressure book publishers into giving permission to reprint copyrighted materials.

Cleino's basic point of departure in preparing and presenting his music telelessons is: do in the studio what the receiving teacher can do in the classroom. He uses two long flannel boards, for example, to handle notation in the studio because he feels that, if she wanted to, any classroom teacher could do the same thing. He does not look with favor on the use of studio gimmicks, and he seriously questions whether elaborate sets contribute to musical learning. "If we present the idea that elaborateness is a desirable attribute to learning," he said, "aren't we, in effect, saying to the classroom teacher 'because you can't do this, you can't bring about the same kind of learning?'" One of the principal reasons, then, for the existence of the music telelessons is to provide a kind of in-service education for the classroom teacher; through observing the lesson in the classroom with children and through participating in the lesson by preparing for it and following it up, it is hoped that classroom teachers will develop new insights, competencies, and confidence to conduct their own music lessons. That Cleino is well aware of the differences in ability to teach music in the classroom is apparent from the note he addresses to classroom teachers in the teachers' guides:

> The MUSIC TIME lessons will be used in different ways, depending upon the background and experience of the individual teachers. Those classroom teachers who have had little background in the field of music will use the lessons as direct teaching. For them, the 'Preparation,' 'Participation,' and 'Follow-up' sections of the lessons will constitute most of their music program. The authors feel that this series will present a balanced program of music activities even though no additional music is experienced by those classes. Teachers

> who have had considerable experience with music will use these lessons as supplemental activities for their classes, adapting the 'Preparation' and 'Follow-up' sections to their own uses. For each type of group we believe that MUSIC TIME has much to offer. (109:36)

The telelessons represent the only music some elementary children will receive, cela va sans dire; nevertheless, Cleino does expect the classroom teacher to prepare students for the lesson and to follow it up. "If I thought that around the state teachers were allowing children simply to watch the lessons and were doing nothing with them," he said, "I would take them off the air tomorrow." He has collected sufficient evidence from feedback sheets, from music supervisors, and from evaluation sessions at state music education meetings, however, to be satisfied that the music telelessons prepared for children are providing useful in-service guidance for classroom teachers. To date, he has not felt a need to prepare televised in-service workshops especially for classroom teachers.

With only an occasional exception, Cleino uses a student class of fifteen children from a nearby elementary school for each telelesson. The children are selected from three classrooms by their classroom teachers, and no attempt at all is made to select just the students who evidence an interest and/or ability in music. "Sometimes I have children that I wish hadn't been selected," Cleino observed, "but then, doesn't every music teacher--why should I be different?" The student make-up of the class changes for each telelesson. These students are not rehearsed for the lesson; they are prepared for it by the classroom teacher in the same manner in which the pupils who are to receive the lesson are prepared. Some of the material is reviewed briefly in the studio while the director is lining up camera shots, but there are no rehearsals per se. As nearly as possible, the students are treated as if they were coming to a music room for a music class with a music teacher; indeed, Cleino explained that he teaches these teleclasses, with certain obvious differences, the same way he would teach the same children in the classroom. Few elementary school music teachers have an accompanist in the classroom, to be sure, but no little amount of energy is expended to give students the understanding that they are in the studio to help the instructor teach a lesson, they are not there to perform, and they are not being presented on some sort of late afternoon "kiddie" show; further, the children, their parents, and their classroom teachers are also given to understand clearly that, other than an opening identification shot, the class may not even be pictured during the lesson. Head-on shots of the class are not used at all. In a word, children are shown on the screen only when it is believed that showing them will in some way contribute to the learning of the viewing class; the teaching of a singing game is an example. When a question is asked by the teacher, the children in the studio answer it. When there are music activities, singing, playing instruments, reading music, rhythmic response, or whatever, the children are expected to participate as they would in the classroom. Whenever there is response or participation by the studio class, a camera located behind the students will usually take an over-the-head shot such as the one shown in Plate I. The intent of the over-the-head shot is to effect the impression that the viewing class is a part of the studio class. When the children in the studio are not responding or participating, the camera is on the teacher or what the teacher is doing. Cleino believes that the on-set class increases the effectiveness of the lessons; at least, he is convinced that he, as a teacher, would be less effective without it. The results of the final feedback evaluation form would tend to support his convictions with regard to the studio class. A question such as "Do you feel that the studio class detracts from or adds to the effectiveness of the lessons?" is always asked. Classroom teachers report they are hardly even aware of the studio class. What is more important, few report that they feel the studio class diminishes the effectiveness of the telelessons.

The content of the lessons varies, of course, with each series, but, in general, there is some singing on every lesson. For a while Cleino grouped the lessons in content "packages," i.e., he would devote several lessons to one topic or activity such as the instruments of one section of the orchestra or teaching recorder-type instruments, but classroom teachers in feedback forms were resolute in their desire to have some singing included in each lesson. One feature of the third grade series is a "Round of the Month"; the studio class sings one part while the teacher leads the viewing class on the second and/or third parts. Singing games and folk dances are also presented with utmost regularity. Cleino supports the use of recorder-type instruments, and these are taught during some of the series. He finds the practice of flashing pictures on the screen during listening lessons to be disruptive; rather, he tends to concentrate on the form of a composition by using geometric blocks or other objects as visuals for contrasting sections or by asking students to listen for and identify sections of a composition and point to the notation of themes, pictures of instruments, etc. Occasionally, an opera, such as Hansel and Gretel, will be adapted and presented by the studio class using puppets; in these instances, the sound is pre-recorded, and a student narrator pieces the scenes together. Cleino questions the practice of bringing "a continual parade" of guest performers into the studio; he does make use of the faculty of the University Department of Music or of student performance majors or of performing ensembles, but the emphasis usually is on the instrument being played, how it is played, what kind of literature it plays, the problems of interpretation, etc. When performances are given on the telelessons, they are usually short in duration, and students are given something specific for which to listen.

Each lesson builds developmentally upon learnings achieved in the previous lesson or lessons; regular viewing, therefore, is quite

Plate I. The over-the-head shot of studio class used in "Music Time" telelessons. *(University of Alabama photograph, used by permission)*

important. Particularly is this true with regard to music reading, which, in some way, is a part of almost every lesson. Both the studio class and the viewing classes use textbooks during the lessons. Since series books published by several companies are listed as state-adopted publications, Cleino requests that classroom teachers indicate on the feedback form the name of the series book being used in their school. He tabulates this information and selects to use in his telecourses the basal music series enjoying the greatest approbation. For those who do not have the series book being used in the telelessons, Cleino mentions in the teachers' guides that ". . . we want you to participate in the activities anyway--and to help you we will frequently picture on the TV screen those portions of the page which are needed by the children." (109:36)

The "Music Time" teachers' guides are printed rather than mimeographed and, in length, are all under forty pages. Each lesson is divided into three sections: the first section, entitled "preparation," provides a paragraph description of the lesson, what materials (*i.e.*, books, recordings, classroom instruments, charts, etc.) are needed for the lesson, what information the classroom teacher should have written on the chalkboard, how the class is to be divided for part singing, and what kinds of pre-telecast review are recommended; the second section, entitled "participation," describes the activities the viewing classes may successfully do with the studio class; and the third section, entitled "follow-up," suggests several approaches the classroom teacher may take to continue the instruction initiated in the telelesson. Cleino does find it helpful to review teachers' guides published by other school systems and, while Chairman of the Committee on Instructional Media for the Music Educators National Conference during the 1964-66 biennium, endeavored to establish a system for national exchange of television teachers' guides.

When asked if he really found the feedback forms a useful means of evaluating the telelessons, Cleino responded, "I have found them useful and very difficult to come by." Compared with returns reported by some school systems, however, he had received a sizable number. The first feedback sheet is a registration form, which is to be returned immediately; in it the classroom teacher is asked to provide such information as where the lessons were watched, what percentage of the class had viewed "Music Time" telelessons the previous year, how many times the classroom teacher had utilized the lessons, how many of the telecourse series books were available to students, whether a student committee assisted in completing the feedback reports, and so on. Here it would be easy to banter Cleino with borrowing a chapter from the commercial broadcasters' book because he promises in the guide that "rhythmic reading aids and six Autoharp Cards will immediately be sent free to those teachers who return the Registration Form." (109:36) The remaining four feedback sheets for each telecourse are non-duplicating, *i.e.*, each feedback sheet is concerned principally with the content of the six or eight lessons that have occurred since the last feedback sheet was due. In the final feedback sheet Cleino lists the different types of lessons that have been presented and asks the classroom teacher to indicate whether the lessons were useful for her class, generally useful, class learned little from it, or have not used these lessons. Typical of questions not dealing with content are the following selected from all four of the feedback sheets of the fourth grade teachers' guide:

> Does song participation of your class tend to diminish while the studio class is pictured? (yes) (no)
>
> Could you read the words of the songs easily? ____ with difficulty? ____ not at all? ____
>
> Are there any distractions or mannerisms of the teacher which should be eliminated? (please describe)
>
> If you knew in advance the basic song book to be used in MUSIC TIME for next year, would it be possible to purchase copies? (yes) (no) (109)

In addition to the feedback sheets, Cleino is provided some assistance in program evaluation through the office of the State Supervisor of Music: the Supervisor organizes discussion meetings in various parts of the state to evaluate the success of all televised music instruction presented by the Alabama Educational Television Network.

Wishing to establish an equitable teaching-load formula, the university administration asked Cleino, during his second year as a television music teacher, to maintain a very close record of the amount of time he spent preparing and presenting his telelessons. He found, at that time, he was spending from fifteen to thirty hours each week in the production of a single half-hour lesson. "If you look at the things," he said, "you can't conceive of how anybody could spend so much time and do such a poor job." When he first started, however, he was producing many of his own visuals, a practice he has not given up entirely today (for example, making a wooden mock-up of a single valve trumpet which splits in half so that students are able to see how the valve changes the passage of air). He estimates now that it takes from three to five hours to prepare and present a half-hour telelesson; if the time it takes to prepare the teachers' guides is added, he estimates that ten hours are spent each week in the total production of one telelesson, which the university counts as equivalent to one three-hour course.

Cleino was of the opinion that collegiate music education majors should become much more interested in and involved with televised music instruction. Unless for some reason the student were interested in it, he could see little value in recommending that music students take the button-pushing or camera-focusing type of course but would encourage any interested music education major to elect courses dealing with television production. He felt that some understanding of production techniques would better prepare a teacher interested in teaching music via the medium to talk intelligently with television directors. Because it is expected that pre-service elementary education majors will utilize the television music lessons as future classroom teachers in the Alabama public schools, these students are required to write a critique for eight of the telelessons as a requirement for their music education course. Music education majors are given the same assignment. Cleino would also encourage graduate music students to consider educational television as a thesis or dissertation topic; he mentioned that he would be most interested in having experienced graduate students work with him in the preparation and presentation of television music lessons for the purpose of collecting data.

Though not concerned with in-school instruction, mention should be made of another series of music telelessons produced at the University of Alabama production center. For seven years Mr. Roy McAllister of the University Music Department has taught an adult education telecourse entitled "The Pianist at Work," a series of thirty-minute lessons directed to piano teachers in the state. McAllister explained during a brief interview that he has adopted various formats for the course; one year it dealt almost entirely with keyboard technique, another time it presented new teaching materials for beginning and intermediate students, and in other years it considered the piano works of one composer. Often he works with students in the television studio as if he were giving a piano lesson, *i.e.*, he provides criticisms, suggestions, stylistic interpretations, and so forth.

II. THE ALBUQUERQUE, NEW MEXICO, PUBLIC SCHOOLS

The program of televised music instruction in Albuquerque, New Mexico, emanates from station KNME-TV, Channel 5, which is jointly operated by the Albuquerque Public Schools, the University of New Mexico, and the New Mexico State Department of Education. When it went on the air in 1958, the open-circuit station was operated by the Albuquerque Public Schools and the University of New Mexico, but, as a result of appropriations by the state legislature in 1961, the New Mexico State Department of Education became a third partner in the operation of the award-winning educational outlet. The participation and support of the State Department of Education made possible the official utilization of all programing by public school districts within range of the station's extended coverage area. Information needed to write the following account of the television music program was provided the writer during interviews conducted in Albuquerque in April of 1967 with Dr. F. Claude Hempen, Manager of KNME-TV and Director of Television for the Albuquerque Public Schools and the University of New Mexico; Mrs. Virginia La Pine, Music Education Coordinator for the Albuquerque Public Schools; Mrs. Jeanne Hook, television music teacher for "Music 4"; Mrs. Kathleen McVicker, television music teacher for "Music 5"; and Mrs. Nancy Johnson, television music teacher for "Music 6."

Televised music instruction in Albuquerque began at the start of the 1961-62 school year and has continued without interruption to the present. Since the first year, children in grades four through six have been provided two twenty-minute telelessons per week. Each grade level is taught throughout the school year by one television music teacher who, in cooperation with the Coordinator of Music Education, assumes full responsibility for preparing and presenting the lessons along with writing the teachers' guides. Television teachers are auditioned on-camera before they are hired. A good television music teacher, according to La Pine, has some quality that projects through the camera onto the screen, and whatever that quality is, not all good teachers have it. In addition to the two telelessons per week, each television music teacher spends approximately 20 to 25 per cent of her time as a classroom music consultant for the grade level she teaches via television. The Albuquerque Public Schools also employ four additional music specialists who are music consultants full-time in the city's elementary schools. Occasionally a music telelesson is videotaped at the request of the music teacher so that its reception may be observed in the classroom, but in the overwhelming percentage of cases the lessons are presented "live" from the studio. Students are not used in the studio unless there is a very clearly defined instructional objective that can be achieved by their presence; when this situation occurs, which is not very often, the students used are usually few in number.

The music department faculty of the Albuquerque Public Schools is strongly committed to the belief that televised music instruction is most effective when the classroom teacher, the television music teacher, and the general music specialist work together as a teaching team. When asked to describe the intent of the music telelessons, La Pine would not agree to use the word "supplemental"; she insisted that television "complements" rather than "supplements" the total music program, that televised music instruction is one means of helping to establish and maintain the content and sequence of learnings. The classroom teacher is taken very seriously as an important member of the team. In the teacher's guide, the classroom teacher is referred to as a "team teacher"; indeed, she is told that what she does ". . . is far more important than what the TV teacher does." (106:viii) Every effort is made to cause the classroom teacher to realize that "with this specialized form of team teaching, regular review and reinforcement within the classroom of the TV lessons is necessary." (106:57) The staff and management of the television station also share this view. "From the station's point of view," Hempen said during an interview, "the most important person in our work here is the classroom teacher." Viewing the telelessons, however, is not compulsory; no classroom teacher is required to use any of the station's programing. A recent survey conducted by KNME-TV, however, revealed that, out of an 80 per cent questionnaire return, approximately 96 per cent of the classroom teachers reported using the television music lessons.

During an orientation period held for classroom teachers at the beginning of the school year, the television music teachers present a televised workshop for the purpose of explaining the general sequence and structure of the music telelessons, explaining the organization of the teachers' guides, and offering suggestions as to how teachers in the classroom may prepare students for each lesson and follow up each lesson. Similar workshops are also presented by the television music teachers at the fall meeting of the state teachers' association. Occasionally, the television music teachers are able to travel to other school districts for the purpose of presenting workshops associated with the television music lessons but not as frequently as they and the station would like because the telelessons are taught "live" and freedom to be away from the station for any length of time is not easily arranged.

Since the station possesses the facilities to videotape the music lessons, numerous questions were directed to those being interviewed as to the rationale for doing the lessons "live." The explanation was direct and simple. The ease and naturalness, the simplicity and informality, and the spontaneity and simultaneity were qualities that were desired in the music lessons. Both the studio staff and the music department were of the opinion that presently these qualities were being achieved best by doing the lessons "live." The occasional blunders and, as someone put it, perhaps even the "boredom of the actual" were acceptable so long as the lessons continued to convey the feeling that they were being taught "now." Hempen agreed that the television music teachers would not change if they were put on videotape any more than a Charlie Chaplin film would lack spontaneity when seen today and that the opposite was true, that if lessons were dull when taught "live," they would also be dull on videotape. He was of the opinion that the Channel 5 television music teachers were all quite capable of doing quality work on videotape and, indeed, that practical considerations might soon require it but that for the time being everyone was more than satisfied with doing the lessons as they were being done.

It is unlikely that a more highly organized, tightly structured, skills-oriented series of upper-elementary grade music telelessons will be found anywhere. It is clearly the intent of those responsible for televised music instruction in Albuquerque to provide a three-year program of lessons designed to teach children to deal adequately with the printed symbology of music. To achieve this end, the telelessons are necessarily song-centered and are developmentally conceived. The following description occurs in the fifth grade teachers' guide:

> The 'song approach' to understanding music is a developmental process. To one who is inexperienced with the musical page, a new song may be only a puzzling mass of notation. The television music series attempts, through a reasonable and developmental approach, to help the beginning music reader experience a sense of satisfaction and accomplishment in a day-to-day understanding of music. The student can be made aware that the interesting 'world of music' can be his to share for a lifetime of enjoyment! (106:20)

The structure of the series, of course, places great emphasis on regular viewing habits. Sixth grade teachers are told to bear in mind that "day by day use of the TV program is essential since the content of each teleclass is built upon the content of the previous teleclass." (107:49) Every effort, too, is made to bring about a logical sequence of learnings from one grade level to the next. Fifth grade teachers read in the introduction of their guide that

> 'Music Five' is a continuation of the 'Song Approach to Music Reading' introduced in the TV series, 'Music Four.' 'Music Five' is a SONG PROGRAM with emphasis on understanding and using the musical notation contained within the songs sung. THE TEACHING OF MUSIC READING IN THIS COURSE WILL ALWAYS BE RELATED TO THE CONTEXT OF THE SONG BEING TAUGHT, and will be made interesting and enjoyable. (106:i)

The music teachers in the Albuquerque Public Schools are committed to the belief that children can and should learn to read music and that the medium of television can serve as one means of attaining this desired outcome. No apology is made for this belief. In the words of one television music teacher, "We teach music."

That the television music teachers in cooperation with their "team teachers" in the classroom have achieved a measure of success is evidenced by the fact that junior high school music teachers (interestingly enough, after the first three years of television music lessons) mounted a campaign to require all elementary school classroom teachers to use the television music classes. Compared with those students who had not received televised music instruction for three years in the elementary school, the seventh grade pupils who had been afforded the opportunity of regular music instruction by a music specialist, albeit through a mechanical box, were infinitely more prepared to continue music instruction at the secondary school level. Of course, no one in Albuquerque argued that the same ends could not have been achieved, and doubtlessly better achieved, with a real live music teacher in the classroom two times per week for twenty minutes. The point is, however, that Albuquerque neither had a sufficient number of music specialists nor anticipated the probability in the foreseeable future of getting a sufficient number of music specialists to assign a music teacher to every elementary school classroom for two periods of music each week.

Lest the impression be given that televised music instruction in Albuquerque is devoted entirely to music reading, it would be well at this point to emphasize that other generally stressed areas of the elementary school music curriculum are also included in the three series of lessons. In addition to singing and reading music, the telelessons and the accompanying teachers' guides are also concerned with rhythms (rhythmic accompaniments, body responses to songs, and dancing), playing classroom instruments (including keyboard experiences, percussion instruments, recorder-type instruments, autoharp, ukulele, guitar, bells, etc.), other creative activities (such as vocal chording, harmonic endings, writing short melodies, etc.), and related listening. Though the principal emphasis is placed on singing and reading music, the television teachers indicate in the fifth grade guide that "the ability to read music is not an 'end in itself.'" (106:i)

Not a great deal of stress is placed on listening to recorded music during the music telelessons because the Albuquerque Public Schools also own and operate an educational FM radio station. A series of radio listening lessons entitled "Adventures in Music" is presented weekly over the 350-watt station, and classroom teachers are encouraged to utilize these lessons as an added music resource. There are, in fact, separate radio music lessons designed to use in each grade level, one through six. A third grade song instruction program, "Come Sing Along," is particularly recommended by the television music teachers as a radio course which ". . . provides many experiences in music reading readiness and lays a foundation for the television music series." (105:ix) To date, there has been little correlation or interdependence between radio and television music lessons. The city schools had just decided on a new basal series book adoption for the elementary schools and anticipated a much closer rapprochement between television and radio music teachers as telelessons were adapted to fit the new textbooks.

Before new series books were adopted by the Albuquerque City Schools, music department personnel faced a particularly difficult problem, namely, that the publishers of the song series in use had not recorded all of the songs being studied in the telelessons. Music teachers felt that many classroom teachers were in need of recordings of all the songs considered on the telecasts. The solution to the problem was to obtain permission from the publisher to record all the songs used in connection with the telelessons and to make audio tape recordings of these songs available to all classroom teachers. A nominal charge was made for the cost of the audio tape and for dubbing a copy of the songs. The elementary schools in the Albuquerque school system, of course, all used the same series books, but the schools making use of the telelessons in other New Mexico school districts often had purchased songbooks published by a different publishing company. This made no difference with respect to the telelesson itself because television music teachers requested that students not use textbooks during the actual telecast. All songs were notated on art cards in the studio, and the television music teachers preferred that the student's complete attention be focused on the television screen. The different textbook adoptions, however, caused some problems with regard to follow-up study. To help alleviate the problem, television music teachers listed in the teachers' guides comparable songs found in five different basal book series.

Because of the importance of the role the classroom teacher plays in the ultimate success of the telelessons, the television music teachers, in past years, prepared lengthy and detailed teachers' guides. La Pine indicated that, in the future, teacher guides probably would be reduced in size because it was doubtful that classroom teachers were really using much of the information that was being included. The 1966-67 guides were comprehensive; the sixth grade guide, for example, contained 167 pages. All three guides were similar in organization. The introductory section of the sixth grade guide contained: (1) the date each lesson was to be presented, the teleclass number, and the lesson title; (2) information concerning the general nature and purpose of the telecourse, "tips for the team teacher," "aids for the team teacher," and a description of available resources and materials; (3) an "overview" of the series; (4) a scope and sequence chart of music concepts presented in each of the three series; (5) a reference list of songs introduced on television and the lesson in which the songs were introduced; (6) an alphabetical listing of songs introduced on television, complete with page numbers in the song text; and (7) a note from the television teacher to classroom teachers. The format for each of the sixty-nine lessons in the sixth grade guide was very much the same. Each lesson began with a statement of objectives which was followed by a list of suggested activities the classroom teacher was asked to consider doing immediately before the telecast. Next there was a brief description of the lesson content. Finally there were two lists of follow-up suggestions: minimal follow-up activities and optional follow-up activities. Of the forty-one songs introduced in the sixth grade guide, fifteen were two-part songs, and three were three-part songs. Throughout the guide there were sections devoted to the television teacher's views on teaching sixth grade music, sections dealing with the rudiments of music, and sections devoted to the musical development of children, for example, "proper tone production." The appendices in the sixth grade guide included additional general information: (1) song titles for a permanent student repertory; (2) definitions of musical terms; (3) additional skills information; (4) a section on how to play the autoharp; (5) a section on how to make musical instruments; and (6) words of selected songs learned during the fifth grade telelessons.

Music teachers in Albuquerque have taken several approaches to the knotty problem of evaluation. First, television music teachers spend from 20 to 25 per cent of their time each week working in the classroom with students at the grade level of their television lessons. This weekly contact with students provides the television teacher with an opportunity to make subjective evaluations of the perspicuity of her telelessons. Personal interaction with classroom teachers also affords some indication of the success of the telecasts. A second and more objective evaluative technique for measuring student progress in music is achieved with quizzes that are administered by classroom teachers throughout the school year. Questions that could serve as quiz or review material, in fact, are included in the teacher's guide for practically every lesson, but, in addition, from four to eight complete tests are included in the teacher guides for each grade level. Also, a written examination is given and graded via television at the end of each semester. Classroom teachers are not required to administer the examinations; as indicated earlier, they are not even required to receive and utilize the music telelessons if they choose not to do so. They are encouraged, however, to administer the examinations and, further, to return the results of the examinations to the television music teacher. A third means of evaluation is the use of the feedback sheet. Four feedback sheets are included in each teacher's guide. Though these evaluative instruments differ slightly for each grade level, they are in the main concerned with: (1) the clarity of objectives for each lesson; (2) the effectiveness of visuals and camera work; (3) the adequacy of directions and explanations; (4) the amount of material or the number of concepts presented in each lesson; (5) the attitude of the class toward the lessons; (6) the quality of reception; and (7) the effectiveness of the teacher's guide. Throughout the guide, teachers are reminded of the importance of returning the feedback sheets in the form of brief notices set off in boxes at the bottom of the page.

While not organized solely for purposes of evaluation, a television committee for each grade level provides collective reaction to the general effectiveness of the music telelessons; equally as helpful, these committees offer suggestions for future direction of the music telelessons. The committees are made up of classroom teachers from each grade level, the Coordinator of Music Education, the general music consultants, the television music teachers, and broadcast personnel. These committees meet at least twice during the school year. Occasionally, a committee will meet more frequently as was the case with a recent sixth grade committee which made the following recommendations, not only to the television teacher, but to classroom teachers and the school administration as well:

1. More guests on the programs, especially men
2. Television sets in every room . . .
3. Each line of the song should be seen more quickly and more precisely
4. A better balance of theory and singing

5. Occasionally sing 'just for fun'
6. The Teachers' Guide should be used more fully before and after each program
7. The purpose of each teleclass as well as the purpose of the overall 'Music 6' program should be stated more specifically
8. The TV program should complement the classroom music program and should not be the entire music program
9. Classroom teachers should follow-up every program
10. The format of the Teachers' Guide should remain the same
11. Each school should have an adequate number of. . . series books
12. The TV series is meeting the needs and should not be changed
13. Teachers and principals should be consulted as to the placement and installment of TV sets
14. More resource people should be used on the TV programs to show the best folk singing and to show voice ranges. (107:xi)

Though the committees have proven more effective some years than others, the Music Coordinator and the television music teachers were of the opinion that the benefits that had accrued in committee meetings were of sufficient value to all concerned to warrant a continuation of the practice of calling the committees together again each year. Less effective, however, was an attempt to establish a state-wide elementary school music advisory committee for television instruction. Under the auspices of the State Department of Education, representatives from a number of school systems using the television music lessons throughout the state were appointed as members of an advisory committee for the purpose of guiding the development of the music telelessons. The distances in New Mexico that committee members had to travel and the unwieldy size of the committee caused the endeavor to be less productive than expected.

One television station is very much like another; some are more attractive than others, some have larger studios or more storage space than others, all have banks of electronic hardware complete with push buttons, knobs, and dials, but basically all television stations are the same. However, there is one essential difference, a difference that can, and certainly does, affect the quality of work done by the television music teacher, and that difference is the sum total of the kind of cooperation, assistance, direction, and support provided by the people who operate the station. A television station may be operated by technicians who most capably perform their respective responsibilities, and programs may be produced which, from a technological point of view, are quite excellent, and, yet, the end results are lessons that do not achieve a legitimate educational goal. All too often there exists a formidable language barrier, a lack of dialogue and understanding between the television teacher and those who are responsible for communicating the lesson; when this posture prevails, a new approach or idea suggested by the television teacher is summarily dismissed with, "that's not possible" or "no, it can't be done." In addition, there are sometimes station policies, practices, and procedures which inhibit experimentation and place both the teacher and the lesson into a kind of stereotyped strait jacket. It must have been this kind of broadcast operation Palisca had in mind when, skeptical of televised music instruction, he wrote: "Quite often, conventions of studio production are permitted to take precedence over pedagogical necessities. . . ." (29:40)

Even the casual visitor in the KNME-TV studios in Albuquerque is able immediately to sense an "atmosphere" of complete cooperation, of *Gemütlichkeit*, of a large group of people working to achieve a very important goal. The music telecasts were clearly a collaborative effort. And there was dialogue. "There's nobody around here," the station manager said, "who has an idea that can't be challenged," and he quite obviously included himself. Within this atmosphere, the interviewer felt free to ask some questions about "studio conventions" and "pedagogical necessities."

When asked about the fine line that separates what the television teacher wants and what the broadcaster will or will not allow, Hempen suggested that it would be a disservice to the subject being taught if the teacher were given complete freedom to do whatever he or she desired. If this kind of laissez-faire thinking were valid, then there would be nothing to prevent the music teacher from walking into the studio and requesting that the piano be rolled out and, reminiscent of the "traveling circuit" music teacher of yesteryear, taking out a songbook and singing for twenty minutes. He doubted that this approach was consistent with modern views on music education and was quite certain that the approach would not reflect contemporary thinking in educational broadcasting. He commented, "If this is music education, we don't need television to have it because the only advantage, if ever it could be considered an advantage, is ubiquity." Television cannot be accused of promulgating conventional, traditional subject matter because television *per se* cannot teach; television is a *tabula rasa*, a catalyst, a facility which only makes learning possible. If by contrast the music teacher were to sit down with the educational broadcaster and explain the philosophy of the music education program, to define clearly the objectives and the desired outcomes, and to engage in argument and debate, then the broadcaster would be in a position to make recommendations concerning the design of the lesson series. If this design is rejected by the music teacher, then the process is to engage in more argument and more debate until, finally, another design can be agreed upon. Hempen said, "There isn't anything here that can't be done--if the teachers want the cameras turned upside down and can convince us that it will support content, it can be done."

With the above frame of reference, it is easy to see why Hempen objected to the thought of some kind of student teaching or apprenticeship program for pre-service music teachers. He insisted that a teacher did not "learn" to use television in a college course, that it was far more important for a pre-service teacher to develop competencies in the field of music education. Then if the teacher were interested in television, were able to explain the philosophy and objectives of music education to a broadcaster, were enthusiastic and willing to work long hours, it was time to come to the studio.

III. THE ANAHEIM, CALIFORNIA, CITY SCHOOL DISTRICT

Since the fall of 1961 the Anaheim, California, City School District has operated its own district-wide closed-circuit television network. During the 1967-68 school year approximately 8,700 pupils in grades three through six received some televised instruction in the nearly 250 classrooms of the district's twenty-two elementary schools. In addition to the closed-circuit cable network, Anaheim also expects to have a 2,500-megacycle system in operation during the 1968-69 school year. The program all began in 1959 with only 2,600 students in twelve of the elementary schools; the remaining students served as "control" subjects so that extensive tests could be administered to determine the comparative effectiveness of the television instruction. The comparisons, conducted by the School of Education of the University of Southern California, reflected the superiority of students taught by television:

> Pupils receiving both classroom and televised teaching in social studies, science, arithmetic enrichment, and music appeared, on the whole, to have a definite advantage. . . over those pupils who received all their instruction in these subjects in the 'control classes.' (68:35)

Satisfied with the test results, the Anaheim Board of Education decided in 1961 to eliminate the "control classes" completely and to provide televised teaching as an integral part of its entire instructional program for all pupils in the upper elementary grades. Approximately 6,900 pupils receive telelessons in regular self-contained classrooms. An additional 1,800 fifth and sixth grade students receive appropriate telecasts and related teaching in special "audio-visual resource rooms" as an essential part of a unique instructional organization called the "Redeployment Plan."

The school day for students in the "Redeployment Plan" is divided into two parts. One-half of the day is spent in the audio-visual resource room, which is about twice as large as the conventional elementary school classroom. Each of these rooms is equipped with four to six television receivers; in addition, the rooms contain numerous other audio-visual aids including overhead projectors, record players, slide projectors, tape recorders, and an amplifying system connected to the audio portion of the television receivers. All telecasts received in the audio-visual resource room are preceded and followed by related teaching conducted by two teachers. These audio-visual resource teachers operate as a teaching team and are responsible for providing instruction in social studies (history, geography, and civics), science, conversational Spanish, physical education, health and safety, art, and music. Television is used as a major resource. During a given week, students receive three social studies, two science, one music, and four Spanish lessons. The other half of the school day is spent in one of three smaller-than-normal-size "skills" classes in which students receive instruction in reading, spelling, handwriting, written and oral language, and arithmetic. Approximately twenty-five students are placed in the "skills" classes, and from seventy-five to ninety students are placed in the audio-visual resource room classes. A teacher's aid assists in both the resource room classes and the skills classes by performing the perfunctory tasks of taking attendance, duplicating instructional materials, policing yard and lunch activities, and so on. Rather than one teacher, as is the case in the conventionally organized self-contained classroom, a pupil in the "Redeployment Plan" has three regular classroom teachers.

Anaheim school officials report that teachers in the "Redeployment Plan" need to prepare less than half of the subjects normally prepared by teachers in the self-contained classroom. (2:60) As a result the skills teacher and the resource teachers become more proficient in the subjects they do present; moreover, class preparation may be in subject matter areas for which teachers possess special abilities. The basic idea according to Anaheim's former Superintendent of Schools

> . . . was not to save money by increasing class size or substituting one or more remote studio teachers for many necessary classroom teachers. The basic idea was to improve the quality of education by using television to provide many kinds of learning opportunities that could not otherwise readily be provided by classroom teachers in their classrooms. (68:38)

From five applicants who auditioned for the position, Miss Jeanne Rose was selected as Anaheim's first television music teacher. During the 1960-61 school year, she assumed full-time responsibility for the preparation and presentation of all television music lessons, grades three through six. In 1966 Miss Rose married and moved to Denver, Colorado, where, as Mrs. Jeanne Rose Phipers, she was interviewed by the writer in December of 1967. Her television lessons in Anaheim were entitled simply "Music for Grade Three," "Music for Grade Four," "Music for Grade Five," and "Music for Grade Six." One lesson was presented each week for each grade. The third grade lessons were fifteen minutes in length, and the fourth, fifth, and sixth grade lessons were eighteen minutes and thirty seconds in length. After the second year of production, the Anaheim music telelessons were used by 107 California school districts including Los

Angeles County and the Santa Ana Schools. It was estimated at one time that 65,000 fourth graders watched the lessons.

Phipers readily agreed that she planned and presented her television music lessons in very much the same way she would teach the same lessons if she were actually present in the classroom. She never hesitated to take advantage of the medium for establishing the mood or tenor of the lesson with appropriate background music, lighting, or an opening orientation visual or scene which, of course, she would have been unable to do in the classroom. She occasionally used a few students for demonstration purposes, i.e., to sing the parts of a round or a part-song, and she occasionally invited a guest or performance ensemble to appear on the lesson; for the most part, however, she taught the lessons entirely by herself. She opposed the practice of using a studio demonstration or control class.

In regard to the general structure and sequence, Phiper's telelessons most often centered around a single song. With a state-adopted text, all students had access to the same songbook. Theoretical concerns, i.e., tonal and rhythmic patterns, symbols and terms, phrases, form, and so on, were drawn from the song taught during the lesson. Songs selected for subsequent lessons dealt with the same and/or closely related technical considerations. The lessons, therefore, were very highly structured, and understanding one lesson depended upon students' having viewed previous lessons. Classroom teachers in Anaheim were expected to arrange for students to watch all of the television music classes. There were occasional review lessons, and there was every endeavor made to return cyclically to what were considered to be important concepts. Occasionally there were so-called "enrichment" lessons; typical of these were lessons dealing with a particular topic, such as "Music of Early California" or the presentation of a performance ensemble, such as the University of Southern California Percussion Ensemble or the production of special and/or seasonal programs.

Since the telelessons quite often centered around the study of one song, the production staff of the Anaheim closed-circuit studios had to solve the problem of how best to present the notation of the song on the television screen. At first the songs were copied on studio art cards; but in order for them to be seen clearly in the classroom, it was necessary to increase the size of the notes and staff, the increasing of which meant often that phrases were cut at awkward places and that the entire song could not be copied on a single card. The production staff tried next to work from close-up shots of the students' books, but then the words of the song could not be read from the back of the classroom. The solution to the dilemma was the construction of what came to be known as the "big book." Almost seven feet in height, the big book was an exact artist's replica of the page in the children's basal series book. Phipers explained that it was a great deal of hands-and-knees work to reproduce the page of music, but, once done, it was something that she personally could manipulate in the studio without having to depend on technicians. She could walk to the book and put her hands around what she wanted students to focus their attention upon, and then the director could bring the camera in for a close-up shot of the phrase, the several measures, a single measure, or even a symbol like the time signature. Even though the entire page of the big book could be shown on the television screen, it, too, was a little difficult for students to read from the back of the classroom; students, therefore, were also asked to use their own songbooks during the lesson. Phipers explained that most often the telelesson would begin with an orientation shot of the entire page, and from then on only the parts of the page being studied would appear on the screen.

When the Anaheim School District began its program of televised music instruction, the intent was clearly to provide something other than "enrichment" teaching. To this end, Phipers was employed a month before school started to plan the complete sequence of lessons and to prepare the teachers' guides. At a time when other school systems in California were using the medium for enrichment purposes only, this emphasis on year-long planning and structure was considered unusual. The only other music specialist employed for general classroom music teaching and/or supervision by the Anaheim City Schools was the District Music Consultant. Mrs. Virginia L. Kidder was the District Music Consultant in Anaheim when the program of televised music instruction began. Though Kidder, as well as her successor in 1965, Mrs. Eva Ireta Cushing, the present Anaheim District Music Consultant, had time-consuming responsibilities of administering the total general music program, Phipers reported in the interview that both Kidder and Cushing were of considerable assistance in helping to establish the goals of the television music lessons as well as in offering suggestions as to how the goals might be achieved. In 1965 Kidder provided this writer with the following description of Anaheim's television music classes: "general classroom music based on the state-adopted text material, emphasizing the conceptual approach in understanding music as a _language_ and as an _art_."

Third and fourth grade children, as indicated above, receive televised music classes in regular self-contained classrooms, and fifth and sixth grade children receive them in the audio-visual resource rooms. Under the "Redeployment Plan" no music is taught in the small "skills" classes. Upon raising the question as to the ability of resource-room teachers to handle adequately the preparation and follow-up teaching of music telelessons when class sizes in the audio-visual resource rooms ranged from seventy-five to ninety students, Cushing assured the interviewer that she had observed excellent music classes taught by some resource-room teachers. She explained, first, that children had adapted quite well to the large classes, and, second, that the fewer number of resource-room teachers and the team-teaching arrangement had allowed a degree of selectivity in choosing classroom teachers who possessed teaching strengths in music. The ability of the classroom teacher to prepare and follow up the music telelessons and to continue music instruction on her own during the time between telecasts, however, was of principal concern to the Anaheim District Music Consultants. On this point, Kidder in 1965 indicated in a questionnaire that

> . . . in our system so very much depends upon what the classroom teacher does with the lesson after the screen goes dark. A strong, creative teacher is appreciative of the material given in the lesson and makes the most of it. . . . A weak teacher (who is usually the one concerned about her status with the children and loss of initiative through the use of ETV) may drop the lesson or do a poor job of follow-up and lose its value completely. The classroom teacher is still . . . the key to teaching children. Educational television is an aid and a help when used effectively.

One means of assisting the classroom teacher in preparing and following up the telelessons was the preparation and distribution of supplementary materials.

A teachers' guide prepared by the television music teacher with the assistance of the District Music Consultant is distributed in Anaheim at the beginning of each month. The first month's guide contains the aims and objectives for the entire year. Typical of the objectives are the following taken from a fourth grade manual prepared by Phipers:

I. To help each child sing freely and accurately, without inhibition, for the pleasure it will bring him

II. To prepare the children for two-part singing through the use of rounds, descants, chants, canons and simple chording

III. To develop an increasing ability to use the printed language of music. To do this we must:

   a. give as many children as possible frequent opportunity to use classroom instruments such as: autoharps, song bells, resonator bells, piano, and appropriate rhythm instruments

   b. provide opportunity to sing many kinds of songs involving certain distinctive features of notation, form, meter, tempo, etc., so that these might be experienced often by children

IV. To bring to children a new world of fine music for listening enjoyment, developing their tastes and discriminatory powers of selection. (108:i)

The guide for each telelesson follows very much the same format. First, the specific instructional aims for the lesson are listed; next, there is a section devoted to vocabulary, both a review vocabulary and a vocabulary of words to be used for the first time. The following section, which is concerned with what the classroom teacher can do to prepare for the telelesson, includes such items as: (1) suggested "warm up" songs; (2) directions as to whether the songbooks are to be opened to a certain page or simply placed on the corner of the student's desk; (3) a list of classroom instruments that will be needed; (4) questions that may be asked about vocabulary words to be used in the lesson; (5) indications of how the room is to be divided for rounds, part singing, etc., and how the television teacher will refer to the different sections; and (6) information to be written on the chalkboard for use immediately after the lesson. The next section of the guide explains briefly what is to occur during the lesson. The last section, entitled "Related Classroom Instruction," suggests, first, what the classroom teacher might do immediately after the broadcast and, second, what might be accomplished during the week, i.e., before the next telecast. Included in the follow-up suggestions are: (1) additional general information; (2) additional "discoveries" (familiar rhythm or tonal patterns, etc.) that may be found in the song considered in the lesson; (3) related songs of the same type or mood and/or other songs containing the same theoretical considerations; (4) ideas for dramatization, movement, or rhythmic activities; and (5) a list of recommended recordings for classroom listening. Often reference material that the classroom teacher might go to for assistance is also listed.

Another means of assisting classroom teachers to prepare themselves better to introduce and follow up the music telelessons is the practice in Anaheim of providing televised in-service workshops. The District Music Consultant, first Kidder and now Cushing, assumes the responsibility of preparing and presenting these workshops. The workshops deal with a wide range of topics, for example, how to play classroom percussion, chording, and melody instruments, how to prepare and present listening lessons in the classroom, and how to use new available teaching materials. When needed, special supplementary materials are prepared and distributed to workshop participants. In an endeavor to make the in-service workshops something other than a meeting in which teachers simply sit and view the television receiver, Cushing appoints a "building music representative" in each school to assist her during the televised workshop. These "building music representatives" meet with her in person before the telecast to determine what they can do to help the other classroom teachers during and after workshops. Classroom teachers are not required to attend the workshops, but the majority do. In addition to in-service workshops, Cushing also presents special holiday telecasts for first and second grade students; the possibility of providing regular televised music instruction for these grade levels, it should be noted, is presently under consideration. Cushing also presents telecasts to prepare fifth grade students to attend a concert presented each year in Anaheim by the Los Angeles Symphony Orchestra.

From the beginning of televised music instruction in Anaheim, all lessons were videotaped for future reference and possible reuse. After the initial series of music lessons for grades three through six were produced, there evolved a practice of repeating a second year the complete series of videotapes for selected grade levels. This procedure allowed the television music teacher to concentrate time and energy on the production of, perhaps, two or three series rather than redoing all four series each year. Individual lessons within a series, of course, were retaped if for some reason they were not considered satisfactory. Other than feeling that she might have been able to improve upon some of the telelessons that were repeated a second or third year, Phipers did not object to the practice of rebroadcasting a series of lessons. Phipers' successor felt the same way.

Jeanne Rose Phipers left the Anaheim District Schools in August of 1966 and was succeeded as television music teacher by Mrs. Rachel C. Beeman. Since Phipers had already planned the telelessons and prepared the teachers' guides for the 1966-67 school year, Beeman was committed to the same program format and lesson sequence established by her predecessor. Beeman had already begun to plan her own telelessons for the 1967-68 school year, however, and had decided to make several changes. The principal change was a planned move toward a unit type of lesson structure. In one series, for example, she expected to begin each unit of several lessons with a song written by a well-known composer. After children had learned the song, attention was then to be focused on the composer's life, his contemporaries, the kinds of music he wrote, the materials he used to compose his music, and selected skills children needed to develop in order to understand and/or perform his music. The device used to maintain continuity throughout each unit, then, was to be the song selected for the first lesson of the unit; theoretical concepts were to be introduced when needed to teach the song. Beeman felt that the unit structure offered greater possibilities for integrating musical learnings; she did not wish to develop a series of lessons devoted essentially to the development of reading skills with "enrichment" or special performance lessons occasionally interspersed between. Her telecasts were entitled "Music with Mrs. Beeman," Grade Three, Four, Five, and Six. In writing the supplemental materials that were distributed to classroom teachers, Beeman, during the 1967-68 school year, followed the same format established earlier by Phipers.

Because of a new state series book adoption, Beeman and Cushing developed totally different teachers' guides during the summer of 1968. The two worked together to establish the scope and sequence of the telelessons, and Cushing prepared the follow-up suggestions. California music teachers, according to Cushing, have become very much concerned over recent certification changes which no longer require elementary school classroom teachers to take a music education course in order to receive a teaching credential. The new guides, therefore, were based upon a conceptual teaching approach and included a wide variety of follow-up suggestions from which it was hoped that classroom teachers would be able to find some type of activity to reinforce concepts presented in each telelesson. The new guides were used for the first time during the 1968-69 school year.

Though she had never taught via television before, Beeman was most enthusiastic about the potential of the medium for elementary school general music. She felt that the most significant difference between classroom teaching and studio teaching was that the television teacher had to develop considerable finesse as a performer. Beeman suggested that, whether she likes it or not, the television teacher is competing with Hollywood, and, for this reason, students expect much more from a television music teacher than they do a music teacher in the classroom. Children have become accustomed to watching commercial television productions that are quite exciting to them; they expect in-school telecasts also to be "alive" and moving. She was acutely aware of the dissimilar production budgets, broadcast equipment, and studio facilities between commercial and educational broadcasting, but she insisted that this disparity was no excuse for routine, repetitious, or dull telelessons.

With regard to studio production techniques and procedures, Beeman continued during her first year to use the "big book" developed by her predecessor. For two reasons, however, she felt that she would begin to use it much less often: first, because of the space the big book occupied when it was utilized on a lesson, there was little room left in the studio for any other kind of set; second, because of the length of time it had been used, she suspected that the big book might have become a little dull, that children would say to themselves "Here comes the theory part; so we'll close our ears." Beeman worked very closely with her director in an endeavor to make the lessons as colorful as possible, to design attractive studio sets, and to avoid any type of stereotyped lesson format. Along with her television teaching in Anaheim, Beeman videotaped a series of thirty lessons, entitled "Sing Along With Me," which will be made available for national distribution.

Phipers, Cushing, and Beeman held similar views concerning the possibility of providing student teaching experiences or developing some kind of an apprenticeship program for music teachers interested in television as a means of teaching classroom music. All were of the opinion that it would be helpful to the television teacher and extremely valuable to the apprentice if opportunity were provided to help plan television music lessons, to help prepare the supplemental materials, and to assist the television teacher in the studio. Remembering her own experiences when she first came to Anaheim as District Music Consultant, Cushing described her lack of knowledge and experience with the medium and how helpful it had been for her to assist Phipers in the studio before endeavoring to prepare and present televised in-service workshops for the district's classroom teachers. Cushing also recalled how difficult it had been to find a music teacher interested in replacing Phipers and attributed the difficulty to the fact that few music teachers knew anything about television. Beeman expressed the feeling that she would not hesitate to use a competent apprentice teacher on camera immediately, to have the apprentice play accompanying instruments for a few lessons, to say a few words on a subsequent lesson, to sing parts of a song on the next lesson, later to teach a segment of the lesson, and eventually to teach the entire lesson with the television teacher assuming the role of an assistant. Beeman did not feel that a second teacher would confuse children in the classroom or in any way detract from her image as *the* television music teacher; in fact, she felt that a capable apprentice teacher might do a great deal to make the telelesson more appealing to children. Other than helping to plan the telecourse and supplementary materials, Phipers thought she would use an apprentice teacher only to assist in the studio, *i.e.*, to play accompanying instruments, etc., and was skeptical of the thought of allowing an inexperienced teacher to do any of the actual teaching. Both Phipers and Cushing stressed the belief that a teacher should have several years of actual classroom music teaching before attempting to do any television teaching.

Mention has already been made of the extensive tests conducted during the first several years of televisual instruction in Anaheim by local school officials in cooperation with Dr. Welty Lefever of the School of Education of the University of Southern California. Though admitting it was sometimes difficult for the television teachers to "dope out" the statistics reported by the visiting evaluation teams, Phipers indicated that both she and the District Music Consultant were pleased with the scores achieved by children on teacher-made tests administered via television. The tests were given periodically over a period of approximately three years and were designed, principally, to measure knowledge acquisition and reading skill achievement. Typical of the latter were tests in which pupils were asked to listen to a tonal or rhythm pattern and to identify the pattern they heard from three shown on the television screen. At one time identical tests were given to students who had received music instruction via television and a control group made up of students who had received music instruction from classroom teachers.

Throughout the time she was in Anaheim, Phipers explained that classroom teachers were encouraged to send in evaluation feedback sheets. First, all teachers were encouraged by school administrators to return the feedback sheets periodically; after that, teachers in selected schools were asked to return feedback sheets following each lesson for a period of a month; then, for a while, teachers were requested to return feedback sheets only if and when they had strong reactions, either good or bad. Phipers responded affirmatively when asked if the feedback sheets *really* provided information that was of value to her. Involved as completely as she was in the preparation and presentation of television lessons, Phipers felt that she was unable to "stand back," as it were, and take an objective view of what she was doing. She respected the vantage point of the classroom teacher and said that she had received innumerable suggestions, criticisms, commendations, recommendations, and complaints that were truly helpful. She did mention, however, that it would have been her preference that teachers not write their names on the feedback forms because there was always the tendency to expect certain teachers who were known to her to respond in expected ways. Beeman regretted that she had not received too many feedback sheets and, particularly as a new television teacher, felt that she ought to have gotten more; she felt that those she had received were useful, and she intended, one way or another, to arrange to receive more evaluation forms the following year.

Another procedure used to evaluate the effectiveness of all televised instruction in Anaheim was the practice of appointing subject-area evaluation committees. During her last year in Anaheim, Phipers was a member of a committee made up of teachers who were interested in music and who volunteered to serve on the committee. She felt that the classroom teachers were honest with her and that the committee proved to be of value, not only in terms of the lessons being viewed at the time, but also in terms of planning lessons for the following year. She liked the committee approach because she was able to pursue a criticism or recommendation by asking as many questions as she needed in order to understand fully what was being suggested. Phipers also mentioned that members of the evaluation music committee would bring in comments made by other teachers in their schools and, as a result of meeting discussions, were able to explain intelligently to other teachers the problems the television teacher faces. Beeman also approved of the idea of an evaluation committee and hoped that she would be able to establish smaller feedback committees for each grade level receiving the music telecasts.

IV. THE DENVER, COLORADO, PUBLIC SCHOOLS
THE BOETTCHER SCHOOL OF THE AIR

The story of Denver's KRMA-TV is an epic with many chapters; it is one, however, that has been chronicled elsewhere and need not be repeated here. Suffice it to say that former Superintendent Kenneth Oberholtzer, ". . . a man of exceptional vision, character, and standing in his city, had studied the developing ETV situation since 1950" (9:140) and, with the support of the School Board, the Parent Teachers Association, and the Denver Council of Educational Agencies, decided that the station should be acquired by the Denver Public Schools and directed by the city's famed Emily Griffith Opportunity School. "There was," according to Powell, "early ridicule by the press; and resistance by a group within the Chamber of Commerce, fearing bond issues, tax increases, and fund drives." (9:141) After a few legal hurdles and one large fund drive, KRMA-TV went on the air in January of 1956. A truly imaginative station, it produces program series which are distributed all across the country; KRMA itself, however, uses very few outside programs. (28:20) Though owned and operated by the public schools, the station also serves the University of Colorado, the University of Denver, and the community at large. Powell writes that "Denver does not seem to think of KRMA as part of the school system; it thinks of it as part of Denver." (9:141)

Financed in part by the Boettcher Foundation, the in-school programing is called the "Boettcher School of the Air." In years past, the Boettcher family gave a school for handicapped children to the city of Denver. Some of the first day-time programs presented by the station were designed for viewing by shut-in children who were unable to attend regular school. "The subjects of science, literature, art, and music were chosen," according to Tarbet, "because they were not only well adapted to individual work but were important to a full educational program." (16:29) The programs were so well received that they were soon being used by classroom teachers all over the city. Today KRMA telecasts the whole gamut of elementary school subjects and is beginning to broadcast some secondary school subjects.

Music was one of the first subjects to be included in KRMA's in-school programing. During the second half of the 1956-57 school year, six music teachers from the Denver Public Schools taught three music telelessons each. The six teachers were: Mrs. Bernice A. Johnson, Miss Vivian Ritchie, Mrs. Marion Pech, Miss Grace Hyde, Mrs. Margaret Cassario, and Miss Maida Frye. During the 1957-58 school year, Mrs. Bernice A. Johnson was the television music teacher for all of the lessons; for the 1958-59 school year, Mrs. Johnson and Mrs. Clarise Williams were the television music teachers. The telelessons for the 1959-60 school year were divided into three ten-week quarters with the following content: the first was an in-depth study of the instruments of the orchestra, which were demonstrated and discussed by members of the Denver Symphony Orchestra; the second was a study of folk music throughout the world; and the third was a study of the music of selected composers. The television music teachers for that year, as well as for the 1960-61 and 1961-62 school years, were Mrs. Joy Clarke, Mrs. Ann Markin, and Miss Edith Morris; these teachers presented the telelessons in addition to a full-time teaching schedule in the schools. During the 1962-63 school year, Mrs. Nan Willett, the person presently responsible for all televised music instruction in Denver, assumed part of the responsibility for upper-grade enrichment lessons; she and Mrs. Florence Robinson and Miss Edith Morris each taught a series of ten-week lessons. Willett taught the upper-grade lessons during the 1963-64 school year. During the 1964-65 and the 1965-66 school years, Willett again did the upper-grade enrichment lessons, and Mrs. Doris Yeingst taught the telelessons for the second and third grades. At the beginning of the 1966-67 school year, Willett assumed full responsibility for all television music teaching, a responsibility she has retained to the present.

Before she started teaching the telelessons at KRMA, Willett was the music teacher at the Boettcher School for handicapped children, grades one through twelve. When she was presenting only the one upper-grade enrichment lesson each week, she was released from school responsibilities the day her lesson was to be taught. As a full-time television teacher, Willett presents three twenty-minute music lessons per week: "Music, Grade Two," "Music, Grade Three," and "Music, Four-Five-Six." In order to be considered a full-time contract teacher, it is also required that she teach one language arts telelesson each week. All lessons are presented "live" from the Channel 6 studios. Television teachers in Denver are also responsible for preparing the teachers' guides for their courses; they are given up to five weeks of additional employment during the summer for this purpose.

Instruction presented via television for Denver classroom teachers falls into two categories. The first category consists of the foreign language courses, Spanish and French, which, by arrangement and agreement with teachers and principals, are viewed continually throughout the school year. The second category includes all of the other telecourses, science, mathematics, the social studies, art, the language arts, music, etc., and these courses may be used or not used according to the preferences of individual teachers and principals. The purpose of the lessons in the second category, then, is "to supplement, enrich, and reinforce" the regular course offerings of the schools; it is not intended that any of these lessons substitute for regular classroom work. The option to use or not to use a series of telelessons or individual lessons within a series rests completely with school personnel. There are, in fact, some limitations placed on the number of television series a classroom teacher may use consecutively. Teachers are neither required nor pressured in any way to utilize the medium.

The role of televised music instruction in the Denver schools is more clearly apparent when considered in light of the total music education program. The Denver Public Schools employ 250 music teachers. All children, grades three through six, may elect to study piano in piano classes; all children, grades four through six, may elect to study the standard woodwind, brass, percussion, and stringed instruments; all students in the Denver Public Schools, grades four through twelve, have the opportunity to play in bands and orchestras; and all students have the opportunity to sing in seventh, eighth, or ninth grade choruses and, in grades ten through twelve, elect to sing in mixed choruses, girls' ensembles, advanced choirs, and concert choirs. With an eight-period day, most high school students are able to enroll in instrumental and/or vocal music classes and still carry six subjects. One year of general music is required of seventh, eighth, or ninth grade students. The greater percentage of the city's fourth, fifth, and sixth grade students, on a regular schedule, come to a music room every day for twenty-five minutes of music instruction, which is provided by fifty-two full-time and twenty part-time music teachers. In approximately fifteen of the city's ninety-one elementary schools, all music is taught by classroom teachers; all kindergarten, first, second, and third grade music is taught by classroom teachers.

In a program where the overwhelming percentage of fourth, fifth, and sixth grade children receive daily music instruction from a music specialist in the school, and, by contrast, children in kindergarten, first, second, and third grades receive no classroom music instruction at all from a music specialist, the interviewer found the ideal circumstance to pose the following hypothetical question to those in charge of Denver's music education department: "If, for first, second, and third grade children, you were given the choice of providing regular, systematic instruction in music via television for two or three periods a week or of taking the same funds that it would require to do an exceptionally good job of preparing and presenting these telelessons to hire enough additional music teachers to visit all primary grade classrooms once every two weeks or every month, which would you choose--the television instruction or the more traditional arrangement?" There was no hesitancy on the part of either Mr. John T. Roberts, Denver's Director of Music Education, or Miss Marguerite O'Day, one of the city's Supervisors of Music, to answer the question. Both agreed, in separate interviews, that they would prefer to have the visiting music teachers even if they were able to hire only enough music specialists to visit the primary grades once a month. This view tended to support the whole philosophy of instructional television in Denver, namely, that the medium's raison d'etre was to support, supplement, enrich, and reinforce the regular course offerings of the schools and never to substitute for them. Roberts even rejected the thinking that television be used as a temporary expedient. He felt that any kind of "stop-gap" measure tended to become permanent practice. He accepted and supported televised music instruction for what he was convinced it could do: to enrich, supplement, and reinforce classroom teaching.

The original thought behind the music telelessons for grades two and three, according to O'Day, was to provide a kind of in-service instruction for classroom teachers in need of assistance; it was felt that the classroom teacher who had trouble teaching a rote song, for example, could learn some of the techniques of teaching children to sing if she were provided the opportunity to observe a competency model. O'Day explained that before the second and third grade lessons were put on the air, city music teachers held monthly workshops at a central location for purposes of in-service assistance but that these workshops outlived their usefulness when the school day was lengthened, the traffic grew heavier, and the classroom teachers were required to assume additional responsibilities of one sort or another. In-service instruction remains an objective of the primary grade series today. A second or third grade teacher who may not be utilizing the telelessons and is evidencing trouble in the teaching of music is encouraged by principals, or by traveling supervisors known as "Elementary Coordinators," to observe the lessons for in-service instructional purposes. In addition, O'Day reported that the lessons have been especially helpful for beginning teachers who, for one reason or another, feel insecure when faced with the prospect of teaching music or for the teacher who has not developed a repertory of songs.

All in-service ramifications aside, O'Day indicated that a great number of second and third grade teachers in the city's schools elect to use the music telelessons of their own volition. Though each lesson is designed to be viewed independently, there are frequent reviews, and there is constant return to concepts presented in earlier lessons. Topics or seasons, *e.g.* autumn, Halloween, Christmas, The National Western Stock Show, etc., provide the thread of continuity between lessons. Visually, the studio set changes with the topic or season. Outside the studio "window," children will see a winter scene; after a while the lesson will move outdoors; the next week the lesson will take place around a campfire, and so on. Essentially song-centered, the lessons for both the second and third grades deal with musical learnings usually considered applicable for these grade levels. The second grade telelessons, for example, deal with phrase direction, repeated tones, step-wise passages, intervals, selected tonal and/or rhythmic patterns, response to beat and accent, utilization of classroom percussion and chording instruments, recognition of simple song forms, and so on. The third grade lessons reinforce concepts developed during the second year with considerably more emphasis placed, as would be expected, on music reading. The television music teacher works very closely with the city supervisors of music. The songs studied on the second and third grade telelessons, for example, are songs taken from lists distributed to classroom teachers by the city music supervisors.

"Music, Four-Five-Six," the enrichment series for upper elementary school children, is available for whoever wishes to use the lessons and for whatever purpose. If the lessons are scheduled at an accessible time and are applicable to what is being studied in the classroom, they might be utilized by the music teachers in regularly scheduled music classes for any one of the three upper grades. The lessons may be utilized by those few elementary schools in the city which presently are lacking special music teachers for the fourth, fifth, and sixth grades, or the lessons may be utilized in connection with social studies, language arts, or other related classes. Though there is a logical sequence of learnings from the beginning to the end of the series, lessons are self-contained, that is, they are conceived as a series of "singles" which are complete in and of themselves. The lessons included in the 1967-68 series were the following. The first lesson dealt with how "music speaks"; ten lessons were devoted to the make-up and instrumentation of the symphony orchestra; one lesson was concerned with selected notational elements; three lessons were listed as "specials"; two lessons were devoted to American folk songs; and the remaining twenty lessons dealt with music around the world: music from Austria, Germany, Norway, the United Kingdom, France, Russia, Italy, Spain, the Western Hemisphere, and America.

Because of KRMA's expertise in matters of studio direction and production, Willett is able to present enrichment telelessons in music that are not only intellectually provocative but also visually delightful. She explained during an interview that the objective of one "Music, Four-Five-Six" telelesson was to relate the keyboard improvisation of Baroque composers (which had been the content of a previous lesson) to the jazz idiom of today. For this lesson she brought to the studio a jazz combo from a Denver supper club, and, while the pianist was playing improvisations on the tune "The Farmer in the Dell," an art teacher did several visual variations at the same time on an enormous studio mural. With the kind of production assistance she has at Channel 6, Willett, on other occasions, has been willing to attempt related arts lessons, i.e., to compare common principles or differences that occur in painting, architecture, sculpture, and music or carefully to integrate on the screen modern or period art works while students are listening to a composition. An indication of the kind of production support given at KRMA is apparent in the studio set for a special Christmas lesson or the set for visiting guests on a lesson dealing with music of the United Kingdom shown in Plates II and III. These sets take on additional significance when it is remembered that the lessons are not videotaped for subsequent reuse but are presented only once, "live."

Willett occasionally videotapes a lesson for purposes of evaluation or observation, and a few of her language arts lessons were videotaped for subsequent reuse, but, along with many of the other KRMA television teachers, she presents most of her lessons "live." Stationwide, the possibility of doing more videotaping is under discussion.

Plate II. Studio set for special Christmas telelesson. *(KRMA-TV photograph, used by permission)*

Plate III. Studio set for visiting guests. *(KRMA-TV photograph, used by permission)*

Because of the great quantity of telecasting done at all hours of the day and evening and during every season of the year including the summer months, the station may be faced with the eventuality of committing more of its programing to tape. As an individual, Willett had no objection to having her lessons videotaped and reused for one, two, or perhaps even three years and, from a music educator's point of view, felt that the practice could be justified. Roberts also shared this view. Both were of the opinion that the television music teacher could do a better job of teaching and, what is more important, a better job of evaluation if all time and energy could be devoted to the production of just one or two series of lessons each year rather than three or four. Willett also pointed to the cost of printing the teachers' guides because lessons being done "live" each year necessitate a complete reprinting of the guide. She felt that a guide could be written that would adequately support the lessons for more than one year.

In writing the teacher's guide, Willett follows somewhat the same format for each lesson. For each lesson of the attractively bound teacher's guide, there is: (1) a list of all materials needed for the lesson, (2) a list of music vocabulary words that are to be used during the lesson, (3) a list of skills and understandings that are to be developed during the lesson, (4) a list of follow-up activities and suggestions for the classroom teacher, and (5) a list of teachers' resources that may be used in preparing or following up the lesson. The notation of songs used during the lesson is not included.

When asked if she used a student group in the studio, Willett responded that she enjoyed having students on the lessons and that she occasionally did use a group of students on a lesson, but that she had found too often that the disadvantages outbalanced the advantages. She did not want students to come to the studio and perform like "little artists," which, to her way of thinking, is precisely what happens when they are "rehearsed" in the classroom or the studio for long periods of time before the telecast. In the latter instance, especially, the "sparkle" is all gone by the time the broadcast begins. What the television teacher hopes to achieve in using a studio group is to show how children learn and how they like to learn, and, unless the objectives of the lesson are extremely simple, it is doubtful in too many instances that children are able to achieve the desired outcomes in a twenty-minute lesson, particularly if they are brought to the studio without any previous contact with the television teacher. If there is a middle ground between excessive rehearsal and bringing students to the studio "cold," it is probably the practice of bringing them to the studio thirty minutes to an hour before the lesson, which should give the teacher time enough to visit with the children and develop some degree of rapport. Willett explained, though, that in her experience this thirty-minute period before the telecast is just the time that a studio crew needs to adjust the lights with the teacher on the set or that the audio director needs to get a sound "level" or that the floor manager needs to know in what order pictures are to be mounted or that the director has a seemingly endless list of questions to be answered. In short, Willett objected to the practice of bringing children to the studio and finding that she is forced to ignore them. She recalled how very much she missed students' immediate reactions during her first year of television teaching. "When you first stare at that camera," she said, "and you sing 'the big red truck goes toot toot' which never sounded silly before, you suddenly realize how much the students affect your teaching."

Several approaches are used to evaluate the success of the telelessons in Denver. First, feedback sheets from the classroom teacher to the television teacher are used, and, in response to a question regarding the effectiveness of this technique, Willett feels they are quite helpful. There is always the problem, though, of getting classroom teachers to return the feedback forms. "They don't realize how important these forms are to us; to them, the forms look like busy work," Willett observed. In an endeavor to get a larger return, Denver has greatly abbreviated the form so that it can be completed in a few minutes by simply checking an appropriate response. Another means of evaluation is the personal rapprochement the traveling elementary coordinators and the music supervisors have with elementary school principals and classroom teachers. While teachers and principals are often reluctant either to criticize or commend a telelesson in writing, the experience in Denver is that opinions with regard to the effectiveness of the telelessons are registered with supervisors in short order. Willett mentioned that she feels she is sometimes able to get an indication of student interest in the lessons by promising to send a "musical notation code sheet" she has shown on the screen if she receives a request or when she asks students to mail her examples of their work. It goes without saying that this technique is not always well received by the station secretaries. She also mentioned that she frequently will contact specific teachers and ask them to give her a critical evaluation of a given lesson or series of lessons.

Since scheduling any kind of televisual programing at the secondary school level presents such a problem for educational broadcasters, mention should be made of a new series of art lessons that were being telecast to Denver's high school pupils. The experimental project was supported by a federal grant, and all of the lessons were telecast in color. Mr. Gerald J. Willsea, Director of the Department of Radio and Television for the Denver Public Schools, was asked in a brief interview if he had managed to devise some magic formula for getting nine high school principals to agree to adjust their differing school schedules for the art series. He admitted that he had not, but he explained that there was one period of time during the day in which there happened to be a degree of flexibility in the schedules of each high school and that the principals were perfectly willing to work with the Department of Radio and Television in order to conduct the experiment. During another interview, the Director of Music Education was asked how he would react to the notion of some kind of televised music instruction for secondary school students. Roberts conceded that the medium might have potential at the secondary school level but again only as a resource and only with a music teacher in the classroom to continue the instruction after the screen goes dark. He was more enthusiastic, however, about the possibility of a related arts course, a course taught by several teachers in several disciplines who would be given the released time necessary to prepare and present such a difficult assignment.

V. THE GEORGIA DEPARTMENT OF EDUCATION TELEVISION SERVICES

The gibe of having been "in the right place at the right time," doubtlessly, is typical of the banter school television broadcasters in Georgia are wont to receive from their colleagues in neighboring states. The badinage, nevertheless, is probably more right than wrong. It is not likely that Georgia lawmakers were unmindful of the many vicissitudes experienced by those responsible for the development of educational television in bordering states: the Alabama state network, the North and South Carolina networks, and the half-dozen or so educational television stations in Florida. It is also reasonable to assume, thanks to precursory telecasting efforts in adjoining states, that those in control of the purse strings in Georgia were in the habit of thinking in terms of very large sums of money, a kind of legislative conditioning that is rarely, if every, experienced in pioneering endeavors. Whatever the reason or reasons may be, the fact remains that the Georgia legislature, when it did get down to the serious business of appropriating funds for the development of a state-wide educational television service, apportioned adequate planning, construction, and operating budgets to allow educational television to materialize in the peach state sans many of the economic struggles encountered elsewhere in the southland.

With three VHF and seven UHF stations, Georgia, for several years, operated the largest state educational television network in the nation.[3] The first educational outlet to begin operation in Georgia was WETV in 1958; located in Atlanta and licensed to the Atlanta Board of Education, it airs a limited amount of network programing. The second station to be established was WGTV (Athens) in 1960; now an integral part of the network, it is licensed to the State Board of Regents and is operated by the University of Georgia. The remaining eight stations were all licensed to the Georgia State Board of Education beginning with WXGA-TV (Waycross) in 1961, WVAN-TV

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[3] In 1969 the Kentucky Educational Television Network became the largest in the nation.

(Savannah-Pembroke) in 1963, and WJSP-TV (Columbus-Warm Springs) in 1964. All state-owned stations were inter-connected at the beginning of the 1965-66 school year to operate thereafter as the Georgia Network, a service of the Georgia Department of Education. Station WCES-TV (Augusta-Wrens) joined the network in 1966, and during the following year, four additional stations were activated, WABW-TV (Albany-Pelham), WCLP-TV (Dalton-Chatsworth), WACS-TV (Dawson), and WDCO-TV (Macon-Cochran). With the four stations added in 1967, the Georgia Department of Education Television Services was able to cover almost the entire state with television signals.

Televised music instruction began in Georgia in the year 1960 with Mrs. Lynda Moore, Supervisor of Music for the Decatur City Schools, as the television music teacher. Moore videotaped three series of telelessons, one for each of the three elementary school levels, which in Georgia are called the primary grades (grades one through three), the middle grades (grades four and five), and the upper elementary grades (grades six and seven); the titles given to these series were: "Inside the Music Box," "Music Everywhere," "Exchanging Notes," and "Music Around the World." During the 1964-65 school year, Mrs. Rose Mary Kolpatzki, Supervisor of Music for the DeKalb County Schools, revised and replaced the primary grade videotapes with a series entitled "Sing and Play."

At the beginning of the 1965-66 school year, Mrs. Barbara Rustin, after having submitted a sample videotape and written evidences of her scholarship to a panel of administrative and technical personnel, was selected as the television music teacher for the Georgia Educational Television Network. Rustin continues in that position today and, at this writing, has videotaped two complete series of music telelessons entitled "Do Re Mi" for the middle grades and "Our Musical World" for the upper elementary grades. She also assisted in the production and served as content coordinator of a new series of primary grade lessons entitled "Sing It Again," which were videotaped during the 1967-68 school year with Miss Betty Sharpe as the on-camera teacher. During the production of all televised music series, the television music teachers have worked closely with Dr. Frank Crockett, Music Consultant for the Georgia State Department of Education. Rustin, Sharpe, and Crockett provided the information which follows during interviews conducted in Atlanta in May of 1968.

All music series produced by the Georgia Department of Education Television Services are videotaped and reused after needed revisions or updating for a period of at least three years. The lessons for each grade level are presented once a week with one replay, _i.e._, each lesson is presented twice during the week it is scheduled for broadcast. The exact costs incurred in videotaping a single lesson are complex and difficult to figure. There are labor costs to be considered, namely, the talent, the control room staff, the studio staff, the art staff, and the production staff, and, in addition, there is constant wear and tear on equipment; moreover, production costs vary considerably from one production center to the next. Wishing to make some comparison, however, between the cost of videotaping a series of music lessons and that of presenting a series of lessons "live," the interviewer asked network personnel if it were possible to approximate the cost of videotaping a single music telelesson. They were tolerant of both the question and the questioner and estimated that a single music telelesson costs somewhere in the neighborhood of two thousand dollars but added quickly that the figure meant nothing unless one considered it in light of the fact that the music series were utilized for a period of three years, a consideration which meant: (1) that the cost of videotaping the series, at least for them, was less than what the over-all cost of presenting the lessons "live" for three years would be; (2) that the television music teacher was provided adequate time to prepare each new series, i.e., she was not under the pressure of presenting three workaday "live" lessons each week; (3) that a far better production job was done because it was possible to budget reasonable amounts of time for rehearsal, segment taping or retaping, set building, and art work; and (4) that a logical period of time was provided to make reasonably valid value judgments with regard to content and to evaluate the particular approach, direction, or philosophy taken in each new series. The utilization staff, which includes the television music teacher, has also found the practice of repeating a series of videotapes to be advantageous on at least two accounts. First, there is a longer period of time to provide assistance for classroom teachers with regard to better uses of the lessons and supplementary materials. Second, the classroom teacher does a better job of utilizing the lessons after having seen them once or twice, i.e., the classroom teacher is familiar with the content of the lessons and is better able to handle pre- and post-telecast teaching requirements more successfully.

With regard to general format, individual telelessons are twenty minutes in length for the primary and middle grades and thirty minutes in length for the upper elementary grades. Though often there are guests and/or performance ensembles presented in the series, each telelesson is the responsibility of one teacher. In a few instances, professional actors are hired to assist the television teacher to achieve the objectives of a lesson. Rustin estimates that students are used on-camera in about one out of every five lessons, but in no wise are they used as a studio class *per se*: "you can't consume television time to watch an idea develop as slowly as some ideas develop in music," she said. When children are presented in a lesson, then they are demonstrating something they are already able to do; they do, of course, "improvise" upon a musical activity that they have had occasion to do before in another way, but, since music so often involves performance skills and/or subjective judgments, they are never expected to talk about an entirely new musical experience or to perform an entirely new piece of music. Rustin argues that "you cannot watch how a child learns in a studio; they have to show the finished product." All telelessons are based on the philosophy and the approach set forth in the Georgia music curriculum guide entitled Pathways to Music, but because of multiple state-approved textbook adoptions in Georgia, no one set of series books is used in connection with any of the music telelessons; songs used on television are included, with the permission of publishers, in the teachers' guides as are lists of related and/or comparable songs.

"Sing It Again" is the Georgia series of music telelessons for primary grade children. Produced during the 1967-68 school year, Sharpe is the on-camera music teacher for the thirty-three videotaped lessons. The title of the series, as Sharpe explains in the preface of her teacher's guide, comes from the primary grade child's desire to repeat familiar songs. "Young children enjoy singing favorite songs," she writes, "and they are always anxious to learn new ones to sing again and again." (112:1) From time to time throughout the series, Sharpe reminds children and teachers, in a very subtle way, of the pleasure of singing together in the classroom by coordinating her own singing of a song on television with a recorded chorus of children's voices in the background. With regard to content, the series is a structured cyclical treatment of what is usually considered the staple fare of music education in the early elementary grades, namely, rhythmic response (singing games; response to beat; response to two, three, four, and six meters; even, uneven, and repeated rhythmic patterns; rhythm notation; meter signatures), melodic direction (selected intervals; up, down, or repeated tonal patterns; scales; like and unlike phrases), singing (a wide variety of songs, chants, descants, and rounds), beginning reading experiences, recognition of simple forms, dynamics, dramatization, recognition of selected instruments, considerable use of percussion and melody instruments, and so forth. With regard to production, however, the series is something other than the usual fare. Plate IV provides some idea of what the classroom teacher and student viewer find when, in Lesson One, they accept the proffered "Welcome to the Tree House." All along the line, from the friends who may happen by the big knot hole to the uncommonly clad television music teacher, "Sing It Again" is, decidedly, something other than usual. If it would seem likely, at first glance, that the size of the tree house would restrict the kind of music instruction that could take place therein, it is because "Ako," the magical means of translocation, was not noticed in the photograph of the set. Ako has a circular base and central pole with a globe at the top. When the television music teacher steps on the circular platform, places her hands on the globe, and provides the necessary instructions, Ako's platform and globe lights flash with great urgency, and (with no little assistance from a videotape editor) the extraordinary vehicle, at the same instant, whisks the television teacher and the viewing classrooms wherever they wish to go. In the next scene, then, Ako has made a dead-stick landing at a forest classroom, at Old MacDonald's Farm, at the zoo, or down at the docks where spirituals are being sung as cotton is loaded on a barge.

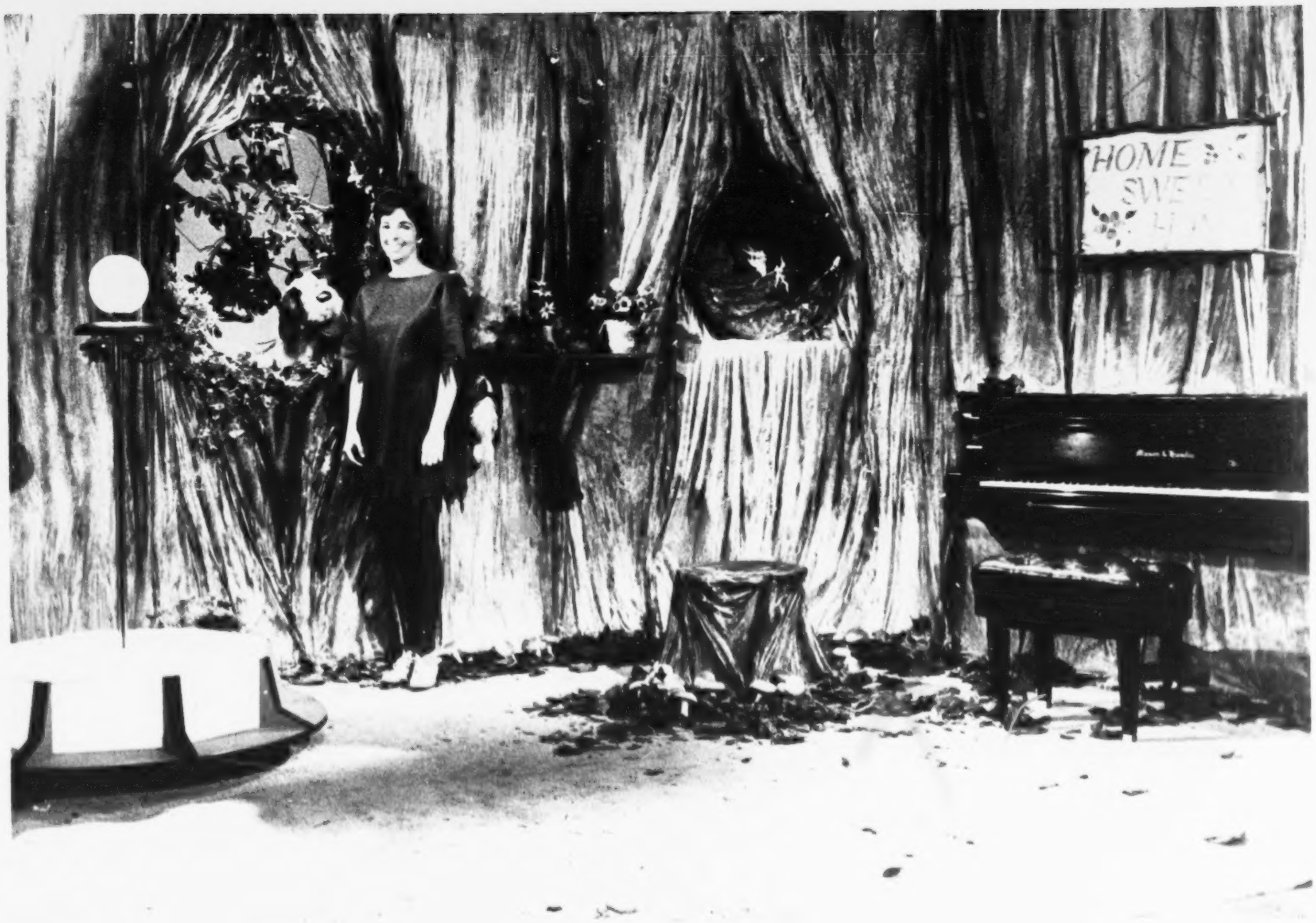

Plate IV. Treehouse set used in the "Sing It Again" series. *(Georgia Department of Education Television Services' photograph, used by permission)*

The videotape editor, an electronic device which allows the television director to stop the videotape recorder instantly and then resume videotaping the same or a different image without a picture breakup, has been utilized to great advantage in the "Sing It Again" series. The editor, of course, was required equipment for the quick changes of scene caused by Ako's many peregrinations. In addition, the electronic editor has been used effectively in the series for visualizing musical notation, an achievement which was accomplished with the following procedure: (1) picturing a blank staff on the screen, (2) sounding the pitch for which a symbol is needed, (3) stopping the videotape recorder without moving the camera, (4) placing the note on the staff, and (5) starting the videotape recorder again. The end result, as the tape is played back, is that the notes "pop up" on the staff an instant after the pitch has been sounded. Another camera is also used, at times, to superimpose a line above the notation to indicate the direction of the tonal pattern or melody. At least three cameras, of course, are utilized for regular production.

Produced during the 1965-66 school year with Rustin as the television teacher, "Do Re Mi" is the music series for the middle grades, i.e., grades four and five. What is unique about this series of videotapes is that the principal objective is to teach elementary school classroom music through the medium of dance movement; in point of fact, the preparation, presentation, and evaluation of the thirty-three telelessons composed the topic of a thesis which the television music teacher wrote as part of the requirements for an advanced degree in dance and related arts.[4] After the over-all goals of the series were established, Rustin identified specific instructional objectives in twenty-five out of the thirty-three telelessons which she felt would be attainable through the medium of dance movement. The movement-related lessons fell within the framework of eight instructional areas, which were identified in the study as follows:

1. Interval relationship and melodic contour
    Lessons 1, 2, 3

2. Phrase length and its relation to form or design
    Lessons 6, 19, 20, 22, 24, 30

3. Steady beat and accent
    Lessons 4, 12, 26, 31

4. Feeling for music accented in 2's, 3's, and 4's as well as other meters in 6's and 7's
    Lessons 12 (2's), 26 (3's and 2's), 17 (6's), and 16 (7's)

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[4] The Rustin thesis is reviewed in this study on pages 20-22.

5. Feeling for and notation of familiar rhythm patterns
   Lessons 7, 11, 21

6. Understanding of music symbols and note values
   Lessons 5, 7, 9, 14

7. Dynamics--the intensity of music
   Lessons 10, 14, 29

8. Tempo--the contrast of fast and slow
   Lessons 4, 8, 19 (95:64)

Corroborating various subjective evaluations made of the series with other data gathered by means of questionnaires, Rustin was able to report in her research study that "dance as a medium of teaching elementary school music was not only readily accepted by the majority of classroom teachers utilizing the television series but also was cited as one of the primary assets of the lessons." (95:125)

In the production of the "Do Re Mi" series, unusual and imaginative stage properties were utilized in most of the lessons to illustrate or explain significant musical concepts. Chief among these was a hardwood keyboard, seventeen feet in length, which inclined upward from the floor to a height of three feet. Shown in Plate V, this Gargantuan keyboard, according to Rustin, could "withstand the weight of fifteen students hopping on it," as well she demonstrated in one videotaped lesson. The keyboard was utilized to illustrate interval relationships, chord progressions, high and low tonal relationships, and so forth. Another winsome lady presented throughout the series was "Dora," the dodo bird. Rustin has described this prop, which is shown in Plate VI, as follows:

> Dora was manipulated by wheels and levers within her papier mache body which enabled her beak to move, head to turn, eyelashes to flutter, and wings to flap; her stumbling feet were those of the television teacher, and when standing, she was six feet tall. (95:62)

Dora was used in many lessons and in many ways but, doubtlessly, her most effective contributions were in dance and/or movement sequences, e.g., illustrating movement for music moving in twos and threes in the polka and mazurka lessons. With the use of seventeen-foot keyboards and six-foot dodo birds, it goes without saying that the set designs for the telelessons were of gigantic proportions; with the central focus of the series placed as it was on movement, a production set of large dimension was, of course, both intended and necessary. In Rustin's words, the "set designs. . .projected the theme of each lesson and became an integral part of the staging of musical instruments, special guests, and featured dance movements." (95:62) Visuals of the dodo bird dancing on the keyboard to a themesong written by the

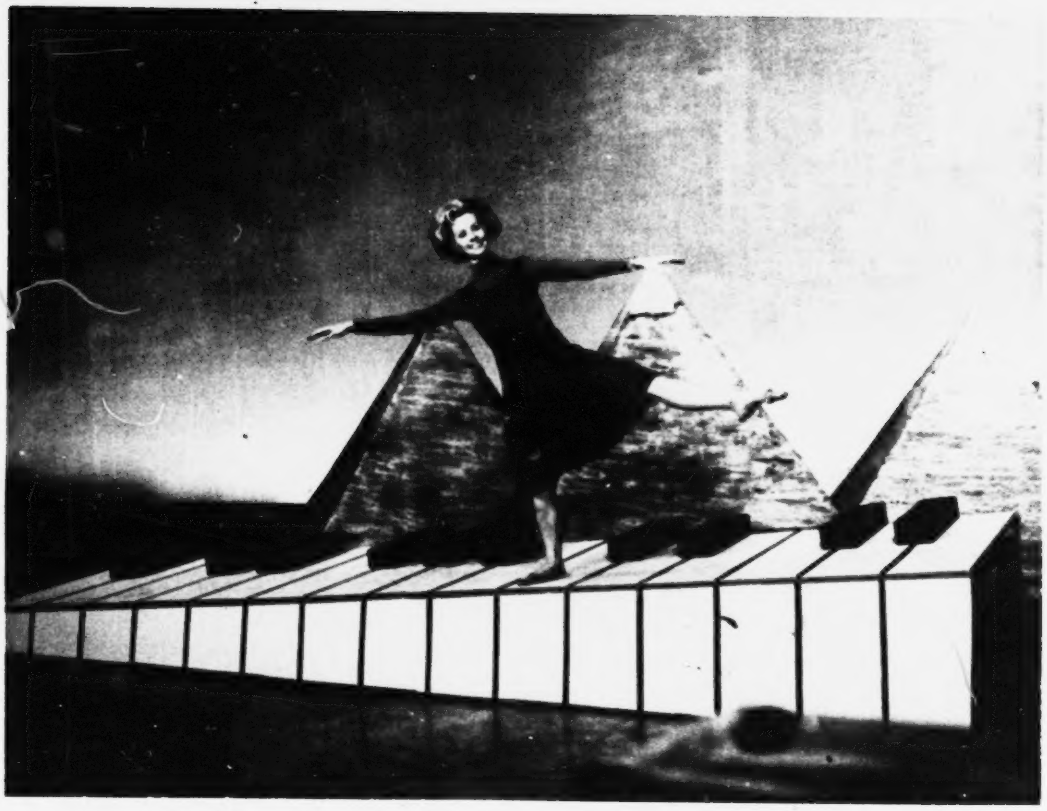

Plate V. Seventeen-foot keyboard used in the "Do Re Mi" series. *(Georgia Department of Education Television Services' photograph, used by permission)*

Plate VI. Dora the dodo bird used in the "Do Re Mi" series. *(Georgia Department of Education Television Services' photograph, used by permission)*

television music teacher and recorded by the Georgia State College Woodwind Ensemble illustrated the opening-closing credits and titles of each videotaped lesson. For those who might adjudge the attention given in the series to production counts as "frivolous," Rustin has responded by saying that the ". . . unorthodox production materials . . . appealed to and held the students' interest while focusing attention and clarifying the subject being taught. . . ." (95:62) She concluded, therefore, that the production materials were ". . . not only justified but. . . long overdue. . . ." (95:62) From the technical point of view, at least, she has had considerable support apropos this judgment; at a 1966 convention of the National Association of Educational Broadcasters, for instance, a large gathering of technical directors and engineers reacted with a standing ovation to a segment of one of the "Do Re Mi" telelessons.

Rustin is again the television music teacher for the series of telelessons entitled "Our Musical World." Produced during the 1966-67 school year, this series of thirty-three thirty-minute videotapes is designed for pupils in the upper elementary grades, *i.e.*, grades six and seven. Less highly structured than the two earlier series with regard to sequential development of the basic skills of singing, movement, reading, etc., this upper grade telecourse

> . . . seeks to enlarge every viewer's musical world through the study of many mediums and styles of making music. The lessons delve into the elements of music as they were used in major periods of time from Medieval to Contemporary, and seek to show the interrelationship between the arts in every age. (111:preface)

For the first lesson, called "Swingin' into Style," the television music teacher presents two examples of today's music, namely, "a brassy style of singing" performed by a group called "The Five String Singers" and a high school folk-singing trio called "The Eldorados." The lesson concludes with a performance of Spanish-classical style guitar playing. The point of departure, here, is a recognition of the fact that students normally prefer music with which they are familiar; the principal goal of the television series, then, is ". . . to broaden that area of familiar music to include all styles and mediums of music." (111:2) After the initial motivation, students review primary chords during the next two lessons and become involved with making music themselves on the autoharp and the guitar. During lesson four, the emphasis shifts to singing harmony in thirds. Lessons five through ten, entitled "Medieval Music," "Music of the Renaissance," "Music of the Baroque," "The Classic Age of Music," "Nineteenth Century Romanticism," and "Romanticism and Nationalism," present a historical overview of the major Western periods of composition. The lessons dealing with the six historical epochs of musical composition again provide evidence, *par excellence*, of the Georgia network's expertise in matters of production; in each of these lessons the television music teacher is attired in period costume and teaches from a set which is illustrative of the era. Lessons twelve and thirteen deal with opera and operetta. Lessons fourteen through lesson twenty-one are concerned with music of the Middle and Near East countries, Northern and Eastern Asia, Southern and Southeastern Asia, Africa, Central America, Mexico, and South America. Whenever applicable, the influence of music in these countries upon contemporary American society is pointed out, e.g., Afro-American and Calypso music. From lesson twenty-two to the end of the series, the focus is upon American music and music of the twentieth century, including such lessons as "Sounds of a Century Turning," "Sounds of a Century Turned," "Jazz 'The Group' Way," "Tone Row Improvisation," and "Twentieth Century American Composers." One lesson deals with "Strictly American Dances," i.e., square dancing. A contemporary dance group, of which Rustin is a member, is presented in two lessons. Though the general orientation of the series is historical and/or geographical, specific musical objectives are identified in each lesson; these range all the way from intervals and rhythmic patterns (of a particular kind of music), chord structures (contemporary as well as traditional), minor and pentatonic scales, and musical forms to detailed investigations of timbre and acoustics.

Able to take advantage of resources in the greater Atlanta metropolitan area, Rustin presented performers and/or performance ensembles in eighteen of the thirty-three lessons of the "Our Musical World" series. In addition to the "pop" singing group, the folk trio, the classical guitarist, and the contemporary dance group mentioned above, the following ensembles were also presented in the series: a high school madrigal group, an elementary school band and string orchestra, a woodwind quintet from Georgia State College, the Emory University (faculty) String Quartet (in two lessons), a barbershop quartet, and a professional jazz combo. Individual performers also provided demonstrations of the bagpipe, the balalaika, Renaissance instruments (recorders, krummhorns, psalteries, viola da gambas, and sackbuts), the Baroque organ (using the organ at St. Anne's Episcopal Church in Atlanta), the harpsichord, and the marimba. Singers were selected from the area to provide examples of art songs, opera and operetta arias, and the Broadway stage. A professional square dance caller was also used in one lesson.

There are apparent similarities and consistencies that occur throughout the three Georgia series of television music lessons. First, as has been repeatedly emphasized, there is great care, ingenuity, and finesse concerning matters of production. Second, movement and/or dance is an important part of all three series: the "Sing It Again" lessons present many dance or movement-related activities, an approach which may not seem at all unusual for primary grade children; the "Do Re Mi" series for grades four and five uses the dance as a point of departure for most other musical learnings; the "Our Musical World" series places less emphasis on dance than do the first two series but decidedly more than is usually the practice for upper elementary grade telecourses. Third, provision is made in all three series for on-set dialogue; whether it is between the television music teacher and visiting guests or between the teacher and a "talking" prop, arrangements are made, one way or another, to provide for necessary discussion and/or demonstration. This format could not be called team teaching *per se*, but the results are very often the same. Team teaching is not unknown on the Georgia network; in fact, three series of science videotapes have been produced with a team of teachers, but the need for team teaching in music has not yet been felt.

Both Rustin and Sharpe emphatically supported the idea of and the need for some type of television teaching internship. They reported, in fact, that an experiment of this sort had been envisioned when the Georgia network hired an experienced math teacher who was to have spent a period of time assisting the regular television math teacher in preparation for assuming full-time television teaching responsibilities. As it turned out, there was a need for the intended internee to become a full-time television teacher almost immediately, thus the trial venture never was initiated. Rustin felt that a music teacher interested in television teaching should begin by assisting an experienced television teacher with the "leg work" that needs to be accomplished in the preparation and presentation of a series of telelessons, such as locating and working with students who are to be presented, searching the literature for musical examples needed to achieve an objective, assisting in the preparation of the curriculum and the teachers' guides, and learning the "ropes" first hand in the studio: in short, she should be a bona fide apprentice. She felt that an apprentice teacher who joined the staff at the beginning of a series could assume many roles on the set, *e.g.*, take the other part in a round, fill in a harmony part, and so forth and, eventually, work into some team-teaching or teaching assignments. She indicated, too, that there was a very real need for the presence of another musician on the set, someone to watch and listen, especially to listen, for mistakes that are made inadvertently and go unnoticed by the television teacher during a videotaping session. Such mistakes, she pointed out, were enormously difficult and expensive to edit at a later date. Finally, Rustin was of the opinion that an apprentice television music teacher could learn a great deal about the medium and its use by participating in utilization efforts, particularly in utilization workshops with classroom teachers.

The kinds of assistance provided by the Georgia Educational Television Network for effective utilization of in-school television, both technical and pedagogical, are extensive and impressive. The network offers a free field engineering service to any public school in the state when it is requested by superintendents or school principals; included in this service is consultative aid with regard to where a school should locate its master antenna, where wiring conduits should be installed, which station will deliver the strongest signal, and how to solve unique reception problems. In addition to upper-level administrative meetings to plan strategies for overall usage, provisions made for program utilization fall into four categories: (1) workshops conducted by utilization specialists, (2) pre-lesson "communiques" presented to classroom teachers via television, (3) published teacher aids, and (4) subject matter in-service teacher courses.

The television network conducts utilization workshops at public schools throughout the entire state for classroom teachers and at colleges and universities in the state for pre-service classroom and subject-area teachers. In all, there are seventeen experienced utilization specialists to conduct the workshops. The specialists are assisted by television technicians who "pipe in" the demonstration telelessons from large trucks that are driven to public school buildings or campus classroom buildings. Each van contains videotape recorders and sufficient related equipment necessary to allow the technicians to run cables into the school building and set up four monitors in whatever manner the utilization specialists request. The four monitors, which will handle up to three hundred teachers in one room, may be set up first, for example, in a school auditorium, at which time the utilization specialist will provide basic information about how to prepare students for a telelesson, how to follow the lesson with classroom instruction, and so on. The van is equipped to show videotapes, films, slides, or almost any other type of visual the utilization specialist may need for the basic presentation. Following the large group presentation, the monitors may then be relocated in four different areas of the school so that classroom teachers can view lessons or lesson segments selected from four different subject areas, different grade levels of the same subject, or some other arrangement. Rustin explained that she will take a slightly different tack when she visits a collegiate music education class for the pre-service elementary teacher, namely, she will take a variety of tapes and allow the students to select lessons from grade levels which interest them most, will pass out copies of the teacher's guide for the series, and will present ideas for effective utilization of the lessons selected. "These workshops have helped us get television into a lot of schools around the state," she said; "when a new teacher, in all innocence and naïveté, says to her principal, '*aren't* we using television?' the principal begins to wonder if maybe he isn't a little behind the times."

During all of her workshops, Rustin is able to provide an overview of any one or all of the music series through the use of a special type of presentation called a "communique." Communiques are thirty-minute videotaped overviews of four telelessons which are presented over the network after school hours once a month with one replay, *i.e.*, they are aired twice within the same week. The purpose of a communique is to provide classroom teachers with a preview of the objectives and content of the upcoming four lessons and to offer suggestions for classroom utilization. Classroom teachers are provided a broadcast schedule of when the communiques are to be shown and are also reminded by an announcer at the end of a regular in-school lesson, *viz.*, "Don't forget to watch the communique for this series next Monday at 3:30 or next Tuesday at 4:00." The television music teachers prepare and present eight communiques for each music series; they select "scenes," as it were, from the lessons to be shown during the next four weeks, indicate why they have included a certain music activity, explain how they have presented a musical concept, prepare the way, in some instances, for what is to be presented in subsequent lessons, and provide specific suggestions for classroom instruction. If a new song is taught, the classroom teacher is usually given an opportunity to hear the song, is told how many verses will be presented in the telelesson, and is encouraged to have the words of additional verses on the chalkboard if she does not happen to have the series book from which the song was selected.

The teacher's guide for each series is written by the television music teacher; it is easy to use and, considering the amount of music included, is attractively printed and neatly spaced. Each lesson is given a number and a title which is followed by: (1) the musical objectives, (2) suggestions for classroom preparation, (3) the nature of the content to be presented, and (4) suggested classroom follow-up. Since textbooks printed by eight companies are included on the state-approved list of book adoptions, it is necessary to include in the teachers' guides the notation for each song used in the telelessons. It is also necessary to include a list of comparable songs, which are listed either at the end of each lesson or on a fold-out sheet at the back of the guide. Related listening recordings and other references are included for many of the lessons. The Georgia Department of Education Television Services supplies the teachers' guides, free of charge, to public school teachers in the state. The network also distributes each year to all public school teachers a printed program schedule of twenty-five or so pages, complete with course descriptions and other general information.

Produced in cooperation with the staff of the office of the State Music Consultant, the Georgia Educational Television Network has videotaped four series of in-service music courses. These courses were designed to strengthen teachers' subject matter background in music and were intended, primarily, for teachers utilizing the in-school telecourses; in the final analysis, however, the in-service courses are considered extremely valuable for any classroom or music teacher. The four series are entitled: "Pathways to Discovering Music," "Pathways to Music," "The Language of Music," and "Workshops in Choral Music." Dr. Charles Leonhard, nationally prominent author and Professor of Music at the University of Illinois, is the television teacher for the four thirty-minute "Pathways to Discovering Music" videotapes; concerned with melody, rhythm, harmony, and listening to music, this brief telecourse is presently being distributed for use throughout the country by the National Instructional Television Library. The series of seven lessons entitled "Pathways to Music" was created by the Georgia teachers who assisted in the preparation of the state curriculum guide, a publication which is also entitled Pathways to Music; because of recent plans to revise the state curriculum guide, however, this series, according to Rustin, will be retired after the 1968-69 school year. "The Language of Music," the most recent of the four in-service telecourses, presents Dr. Howard Doolin, Director of Music Education for the Dade County, Florida, Public Schools as the television teacher; this series of four lessons stresses the use of melody bells as a means of developing musical understandings in the elementary grades. Dr. Lloyd Pfautsch, Associate Dean of the School of the Arts of Southern Methodist University, is the television music teacher for the series entitled "Workshops in Choral Music." The choral series deals with conducting techniques, rehearsal procedures, and the teaching of diction, vowels, and consonants. A new in-service series of telelessons concerned with choral techniques is to go into production soon; this four-lesson series will feature Dr. Robert Shaw as the television teacher and will be videotaped during rehearsals of the Atlanta Chamber Singers.

Evaluation of a telelesson produced by the Georgia network begins before it is ever aired. Rustin explained that all of the utilization staff, all of the television teachers, and all of the production personnel meet as a group each week to review every telelesson that has been produced during that week. At this meeting each lesson is given a critical examination with regard to production, scripting, format, content, pacing, and total effectiveness. It is often suggested at these "inquests" that a lesson should be tested with children; one of the trucks used for utilization work, then, is taken to a school or several schools, and the telelesson is given a trial. If, after careful questioning of both teachers and students, it is felt that a lesson or a part thereof should be changed, it is taken back to the studio and retaped. "This personal contact with classroom teachers, both in 'trial runs' and in workshops, is one of the major feedbacks that we have," Rustin remarked.

Each of the teachers' guides for the three television music series contains feedback evaluation forms. For the "Sing It Again" and the "Our Musical World" series, the evaluation forms include ten questions to which classroom teachers are asked to respond according to a five-point rating scale. The evaluation form for the "Do Re Mi" series is an open-end multiple choice type of questionnaire; when Rustin used it in connection with the research study she completed in 1967, she received 1,711 responses. (95:125) Both television teachers felt that the feedback forms were helpful though Rustin quipped that "A 'why-don't-you' letter from a fourth grader is the most valuable help a television teacher can get."

Before deciding upon the direction and focus of a new series of music telelessons, the Georgia Department of Education Television Services undertook an evaluation of the present three series in May of 1968. Classroom teachers, music teachers, and curriculum specialists from all over the state were invited by the network to come to the production center in Atlanta to view tapes, to criticize, to express views, and to offer suggestions. Several out-of-state consultants were also invited to participate in these discussion sessions.

VI. ATLANTA CITY AND FULTON COUNTY, GEORGIA, SCHOOL SYSTEMS

Because the Georgia Educational Television Network has the responsibility of providing educational programing for all areas of the state, it is reasonable to assume that not all of the televised instruction it provides is necessarily applicable to the instructional broadcasting requirements of an extremely large urban area, specifically, the state's largest urban area; since 1958, therefore, WETV, Channel 30 in Atlanta, has provided for the special instructional needs of the Atlanta City and the Fulton County School Systems. The educational outlet is licensed to the Atlanta Board of Education and is operated under the supervision of the Metropolitan School Development Council. The station is connected to and, of course, airs certain programs provided by the state network, but it also produces a considerable portion of its own programing. Some of the instructional series produced at WETV, in fact, are utilized by the network.

During interviews conducted in Atlanta in May of 1968 with Mrs. India Minnette Nesbitt, the television music teacher at WETV, Mr. Robert Waggoner and Mr. Don C. Robinson, Directors of Music Education for the Atlanta City and Fulton County School Systems, respectively, and Dr. Gil Tauffner, Executive Director of Educational Broadcasting for the two school systems, the rationale for a separate series of music telelessons was explained. Tauffner indicated that, at first, WETV was somewhat reluctant to undertake the production of a series of music lessons because, first, WABE, the educational radio outlet operated by the two school systems, had for a number of years produced radio music instruction and broadcasting personnel were not completely persuaded of the video needs of music instruction and, second, televised music instruction was being provided by the state network which raised the question of unnecessary duplication. The music staff of the two school systems found little difficulty finding reasons for the visual needs of music instruction, the emphasis being placed today on the utilization of classroom instruments and the notational aspects of music instruction, to name a couple, and argued that the instructional needs of the program of general music that already existed within the two school systems differed considerably from the needs of, as the case may be, a smaller school system in another part of the state.

The Atlanta Public School System is divided into five administrative areas; each of these areas has its own superintendent and administrative personnel including a general music supervisor, who is known as an area music resource teacher, and a staff of music specialists. Each area music resource teacher is responsible for approximately twenty-five elementary schools and five or six high schools. The school system's present goal is to provide a sufficient number of elementary school general music specialists to teach one thirty-minute lesson in every classroom (and there are 2,600 elementary school classrooms in the city) once each week; in about 90 per cent of the classrooms, this goal has been achieved. The elementary school general music specialists teach, on the average, thirty-seven classrooms each week. The Fulton County School System employs three elementary school music consultants who work with approximately 800 classroom teachers, but, unlike the Atlanta schools, it does not provide the services of the classroom general music specialists. "We hope to have more classroom music specialists in the near future," Robinson pointed out during the interview, "but until then, television is the main contact our elementary school classroom teachers have with a professional music teacher."

Planning for televised music instruction began when the five music resource teachers of the Atlanta schools, the three music consultants of the Fulton County schools, and the directors of music for the two systems met with the director of educational broadcasting and talked about a series of music telelessons that would help to achieve the instructional objectives identified by the two systems, that would reflect the general philosophy of music education espoused by both systems, and that would be relevant to and consistent with the instruction already being provided, the instructional materials being used, and the levels of musical achievement desired in both systems. They did not want a so-called "enrichment" series. "I don't like the term 'enrichment' at all," Waggoner said, "because the term makes the lessons sound 'extra-curricular' and we don't think of any part of our music program as 'extra-curricular.'" On the other hand, of course, they were not thinking in terms of "total teaching" via television. They settled for a series of music telelessons for the primary grades that would be taught in what might be called a "direct teaching" manner, a series that would be highly organized and tightly structured with regard to content and a series that would, hopefully, strengthen and supplement the instruction already being provided by classroom teachers and music teachers. They also identified the person they wanted to have as their television studio teacher, a factor which, to Tauffner's way of thinking, was a consideration of no little importance. Tauffner summed it all up in the interview as follows:

> The demands for specific kinds of experiences have come from the people who are intimately concerned with classroom music instruction, and it is their person they have put up to do this for them, to communicate certain messages for them. This interaction has never ceased; they have not pulled out of the program. *If* they had pulled away from the original commitment, I would be the first to say that there is no difference between having our own series and using the state network series. The communication between the music people, the schools, and the

> television station is a tightly-woven thing; this is the life blood of good utilization of television, and where you can achieve this communication you have a superior utilization of the medium. Where you have to step back, on the other hand, and endeavor to communicate indirectly with an audience because they are way out and cannot be reached, where you have to construct a program and tell people how to use it and then try to find out from them what you should do to improve it, you do not have the best utilization of the medium. Of course you have to take this second course where you have certain situations holding. We can make this whole thing live; we can make it of the moment; we can have it change; we can have it really 'television.' Otherwise, I cannot see any reason for not distributing instruction by film.

The decision was reached, then, to produce televised music instruction locally with Nesbitt as the studio teacher. The station began with the production of a third grade music series during the 1964-65 school year, added a second grade series during the 1965-66 school year, and, during the 1966-67 and 1967-68 school years, produced music telelessons for grades one, two, and three. Both music directors and the television music teacher would like to expand the series to include grades four, five, and six; they indicated, however, that this eventuality would depend upon whether the station could make additional air time available. According to surveys conducted annually by WETV, the series were utilized by 9,078 third grade students in 1964, by 19,028 second and third grade students during the 1965-66 school year, by 28,320 first, second, and third grade pupils in the 1966-67 school year, and by 31,212 first, second, and third grade pupils during the 1967-68 school year.

All three of the television music series are entitled "Here Comes Music." The telelessons for first and second grade students are fifteen minutes in length and for third grade pupils are twenty minutes in length. There are thirty-three lessons in each series; one lesson is presented each week, but it is aired twice. Nesbitt devotes full time to the preparation and presentation of the telelessons. Upon occasion, she uses students in the studio, but these occasions are rare; in fact, she was able to recall using students for only three telelessons during the 1967-68 school year. "I just haven't felt the need for a studio class," she said. The same is true with regard to using guests or performance ensembles; she is free, of course, to use them if she wishes, but she does not find that it is necessary to do so. Nesbitt felt that a team teaching approach might be effective in telelessons designed for upper grade students but reacted negatively to the idea of a teacher team in lessons prepared for primary grade children. "Jo-Jo," the puppet clown, occasionally gives her a helping hand, or more accurately, a helping foot because his speciality is tapping out rhythm patterns. "Jo-Jo doesn't often get the pattern right," she said; "he needs an awful lot of help." During the first two years that she taught music via television, she asked children in the viewing classrooms to use their songbooks during the lessons, but she has discontinued this practice because she prefers to have complete attention focused on the screen.

The telelessons are usually videotaped in advance of the week they are to be aired, though there is no hard and fast recording schedule that must be followed. The station has never subscribed to the practice of videotaping an entire series of music lessons during one period of time and then placing the tapes on the shelf until it is time for them to be aired. The television teacher prefers to keep in contact with the schools during the time lessons are being produced to determine whether the content of the lessons is being moved too rapidly or too slowly. At one point she may have a backlog of two or three lessons, and at another time she may even do a lesson "live" which will be taped at that time. Individual lessons within the series are constantly revised and retaped whenever the television teacher feels there is a need to do so. Normally a series is rerun for a period of two years, a time limit meeting with the television teacher's complete approval. "I have to depend upon the classroom teacher to turn my lessons on," she said, "and if the classroom teacher is tired of them the lessons simply will not be turned on."

When asked how she considered her teaching in the studio to differ from the way she would normally treat the same musical learnings in the classroom, Nesbitt noted that she is able, of course, to spend a great deal more time preparing a single telelesson than she would ever be able to spend preparing individual lessons for thirty-seven classrooms each week as an elementary school music specialist but, other than that, the only real difference is the physical one, viz., she presents her lessons to three cameras rather than to thirty or so children. In an effort to bridge the space between the studio and the classroom, Nesbitt explained that, whenever she teaches via the medium, she imagines herself actually in a classroom situation. This excogitation, she feels, improves considerably her ability to pace the lessons properly; some classroom teachers are of the opinion, in fact, that she has students with her in the studio all the time, a notion which is evident from such comments they make as "my children answered that question when you children did" or "my class was ahead of your class in that lesson." The classroom imagery approach might also, in some way, account for the persuasive, agreeable, and fiducial speech delivery the television teacher employs; whatever the explanation, the listener is very much aware of her intense desire to communicate and to do so on a teacher-to-individual-student basis.

With regard to actual teaching technique, Nesbitt indicated that there is very little difference between the way she presents a lesson on television and the way she would present the same lesson in the classroom other than the fact that the lesson in the studio usually ends up pretty much as planned, unlike the lesson in the classroom which, more than likely, would deviate from a predetermined organization as a result of interaction with children. During one telelesson she taught a rote song with no accompaniment. When asked if she did this frequently, she responded, "Oh, there is no formula; I do a lesson just as I would do it in the classroom. I am either at the piano, the bells, the autoharp, or we just sing." Though she does use some materials and equipment in the studio that a classroom teacher might not have, she wants the teacher in the classroom to be able to do anything that she does in the studio. There are two implications here. First, she opposes the use of studio gimmicks and questions the value of elaborate productions. "If I so much as use a visual in the studio," she said, "there has to be a very good reason for it." Second, she looks upon the lessons as a kind of in-service education for the classroom teacher. "Anything I teach," she said, "the classroom teacher will be able to follow up."

The follow-up suggestions for each lesson in the teachers' guides are brief and to the point; in fact, the information for two and sometimes three lessons is placed on one mimeographed page. Following the lesson number and title there are two principal sections for each lesson, namely, a list of songs to be taught during the lesson and several specific follow-up ideas. The Atlanta and Fulton County schools limit their series book purchases to textbooks published by three companies; thus, most often, there are songs selected from all three series. Vocabulary words and words for traditional songs, *e.g.*, Mother Goose songs or Christmas carols, are provided in some lessons. Occasionally included in the guide for a lesson are tonal or rhythmic patterns, melodic chants and bell parts, and/or information of a theoretical nature. Prepared by the television music teacher, the teacher aids are distributed to classroom teachers at the beginning of the year unless a series is being remade, in which case they are sent out at the first of each month.

The television music teacher, the five area music resource teachers from Atlanta, the three music consultants from Fulton County, and the music supervisors of the two school systems constitute an evaluation committee which meets several times during each school year to determine the degree to which the three television music series are meeting the objectives set forth by the two school systems. As the five area music resource teachers and the three music consultants visit the elementary schools of the two systems, they are constantly in a position to solicit and/or to receive comments about the telelessons from music specialists and classroom teachers. These comments and criticisms are very carefully evaluated during the meetings of the committee. In addition, the television station sends out questionnaires to all classroom teachers in the two systems, and the questionnaire returns are turned over to the evaluation committee for study and discussion. Between meetings of the evaluation committee, the television music teacher maintains a close rapprochement with the five area music resource teachers and the three music consultants and, at any time, is able to secure direct feedback from the classrooms.

Waggoner mentioned during the interview that the Atlanta system is in the process of purchasing a number of portable videotape recorders for purposes of teacher self-evaluation, *i.e.*, classroom teachers are being given an opportunity to observe themselves teach. He indicated that during the upcoming school year he intends to videotape examples of children in the receiving classrooms during the time they are observing the music telelessons so that the television teacher can observe how the lessons are being received. This technique might prove of value to the television teacher, particularly if she were afforded the opportunity to observe several different classrooms, perhaps in several different areas of the city, receiving the same telelesson. If pre- and post-telecast activities were also recorded, the approach might also give the television teacher insights into the effectiveness of the teachers' guides.

In-school music instruction by television becomes, on occasion, a part of another series of lessons produced by WETV entitled, "Here and Now." Designed for the upper elementary grades, grades five through seven, this series of enrichment programs is concerned with cultural and social items of interest, *i.e.*, whatever is current in the schools, the community, the state, or the region, anything, as the title so clearly implies, that is "Here and Now." Sometimes the programs focus on musical performances of interest, at which time Mrs. Ethel Kerlin, the host for the series, selects performance excerpts which are videotaped with a station-owned mobile unit. Each year the Atlanta Symphony Orchestra presents two concerts for elementary school pupils and two concerts for secondary school students. Before these concerts are given, members of the music staff of the Atlanta and/or Fulton County schools prepare and present telelessons dealing with the music the orchestra is to play. Various approaches have been employed in the presentation of these pre-symphony telecasts; depending on the music to be performed, the music teachers analyze the compositions with regard to themes, form, instrumentation, etc., utilize puppets to tell the story of program selections, present dancers if the orchestra is to play a ballet suite, interview composers and performers, and so forth.

The directors of music education for the two school systems were asked during the interview if they could conceive of any way that television might be successfully utilized in their programs of instrumental music instruction. Robinson recalled that there was a time, shortly after the Atlanta station went on the air, that one instrumental music teacher in the system was given released time to experiment with teaching certain more popular band instruments, such as clarinet and trumpet, via television but that the venture met with no success at all. Those involved with the experiment concluded that it was obligatory that beginning students have the direct assistance of a knowledgeable music teacher. Waggoner indicated that his instrumental music staff had given some thought to two types of televised music instruction: first, telelessons that would deal with care and maintenance of instruments and, second, televised music "clinics" where instrumental music teachers, specialists on each instrument, would provide information about playing the instrument, what the embouchure should look like, how the instrument sounds when the embouchure looks another way, what the student should do to correct a performance problem, what literature is available for the instrument, and so forth. In the latter instance Waggoner was thinking in terms of in-service instruction for instrumental music teachers, but he saw no reason why the lessons could not be viewed both by teachers and students who perform on the instrument being demonstrated.

VII. THE SCHOOL DISTRICT OF KANSAS CITY, MISSOURI

The School District of Kansas City, Missouri, owns and operates its own Ultra High Frequency outlet which is licensed to the city Board of Education. This station, KCSD-TV, Channel 19, began its first full year of in-school programing in September of 1961; however, it was not until 1963 that a regular series of music telecasts was initiated for school consumption. The first television music teacher was Dr. Richard C. Berg, who was then the Director of Music Education for the Kansas City, Missouri, Public Schools. An early leader in music education by television and an author of numerous articles dealing with televised music teaching in the various professional music journals of the 1950's, Berg first started teaching music via the medium in 1948 in Baltimore. Later, from 1958 to 1961, he presented three years of music telecasts over the facilities of WPIX-TV, a commercial station in New York City that had been leased each day from 9:50 a.m. to 5:00 p.m. by the New York Board of Regents.[5]

Berg's first series of telecasts in Kansas City consisted of twenty-six lessons, seven of which were devoted to teaching third grade children to play recorder-type melody instruments. Five fourth grade lessons dealt with rhythmic and melodic reading and were given the title "Adventures in Music Reading"; five fifth grade lessons focused on elements of music and were entitled "Accent on Rhythm," "Accent on Melody" Parts I and II, "Music in a Minor Key," and "Rounds and Descants"; five lessons of the series were for sixth grade students and were called "Compose Your Own Song" Parts I and II, "The Why and How of Chromatics," "Rhythm Games," and "Harmonizing a Song"; and the remaining four lessons, for grades four through seven, were designed to supplement the efforts of classroom teachers and music consultants in preparing students to attend concerts presented by the Kansas City Philharmonic Orchestra. With similar series of lessons, Berg continued as television music teacher in Kansas City until the close of the 1965-66 school year; during that year he introduced a complete series of third grade telelessons based on the first of two workbooks he had written for third and fourth grade children entitled *Sing a Song at Sight*.

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[5] Berg's music telecasts were analyzed in a doctoral dissertation he completed in 1961. His dissertation is reviewed in this study on pages 14-15.

In 1966 the third grade telecasts were taken over by Miss Orene V. Yowell, and a fourth grade series of telelessons was added with Mrs. Joan Jones as the television teacher. With obvious reference to Berg's two workbooks which were used as telecourse "texts," both series were entitled "Sing a Song at Sight." A further addition to the broadcast schedule was a series of five first grade and five second grade enrichment lessons called "Music Magic" with Mrs. Dorothy O. Wilson as the on-camera teacher. All lessons were fifteen minutes in length, and all lessons were videotaped. Jones, in fact, was able to use some of her fourth grade lessons again during the 1967-68 school year. Since Yowell's third grade series had been increased in number during the 1967-68 school year, she found it easier to retape the entire series rather than to try working in some of the videotapes made in 1966. None of the television teachers objected to the practice of reusing videotaped lessons for a second or perhaps even a third year. There was every expectation, in fact, that many of the tapes would be reused until a new basal series book was adopted the expected time of which was during the 1968-69 school year.

Both Yowell and Jones prefer to teach their telelessons with studio student classes. For the third grade series, Yowell uses a student demonstration class quite often; she makes a practice of visiting the students in the classroom at least once before they are brought to the studio. Though preferring to work with a studio student group, Jones is able to do so less often because her series does not begin until November and she starts taping the lessons in September; consequently, she will have five or six lessons taped before children in the city see the first one. When she is able to use a studio class, Jones elects *not* to work with children in the classroom before they are brought to the studio. Neither teacher was of the opinion that students in the classroom were distracted in any way by the studio class; moreover, neither teacher felt that students in the classroom were given the impression that the television teacher was devoting her attention to students in the studio and not to students in the classroom. Classroom teachers had corroborated these opinions to the complete satisfaction of both teachers. When asked if she had been troubled by what has been called the "halo effect," *i.e.*, students in the studio class giving viewers the impression that the lesson had been rehearsed, that responses were unnatural or "too perfect," Jones replied, "No, I get too many wrong answers." Yowell did not feel that the studio class helped her better pace the lesson; she believed this to be something the music teacher learned from classroom experience. She felt, rather, that the studio class helped to achieve lesson interest and variety. Both teachers were of the opinion that children in the classrooms identified with children on the screen.

During an interview with Mr. Zoel Parenteau, the Station Manager for KCSD-TV, the process used for deciding on the studio set for the "Sing a Song at Sight" series was explained in some detail. First, it was necessary for broadcast personnel to understand clearly the objectives of the series, the age level of the children who were to receive the instruction, and, in so far as it was possible to generalize, the previous background and experiences these children had had in the kind of instruction to be presented. Second, it was necessary to understand the general teaching approach, *i.e.*, what materials were needed, how much space was required, and what visualization was necessary. And third, it had to be determined what environment would be preferred if the teacher were given the opportunity to provide the instruction to an individual child--the home, the classroom, an auditorium, an office, or where. Because the elementary schools in Kansas City do not have music rooms, it was felt that the best place for a child to go once a week for music would be a music classroom equipped with a piano, percussion and chording instruments, charts, pictures, and so on. It was decided, then, that the studio set for "Sing a Song at Sight" would be a music classroom. According to Parenteau, "As it turned out, what the music teachers considered to be the best way of teaching the teleclass was actually the easiest of sets to design." Also because of the predilection both teachers had toward using student groups on the set, the classroom idea was extremely adaptable. "You have to adapt the studio for the job to be done and the person who is doing it," Parenteau said, "and that doesn't mean that the broadcaster sits back in his chair and says to the teacher, 'OK, now what do you want to do?'"

Kansas City makes a practice of videotaping at least two lessons at one time. Not only is it more efficient in terms of putting up the set, lighting the set, using the same student class, etc., but, as a rule, the second taping runs more smoothly in that students are less awed by all that is happening in the studio and are prepared to continue the class they have just finished. Lessons, then, are usually videotaped three to four weeks ahead of the date they are to be aired.

Instructional television is utilized in Kansas City as the major resource for providing the music reading program for third and fourth grade pupils. The city employs ten additional music consultants for the elementary schools, but each consultant is responsible for supervising 130 to 140 classroom teachers. The television music teachers also work as school music consultants but have fewer classroom teachers to supervise. The ten music consultants serve as an evaluation team for the two television series; they provide criticisms, suggestions, and feedback from the classrooms and, indeed, decide whether or not the telecasts should continue. One interesting report the consultants often make at their monthly meetings is the number of classroom teachers who volunteer information with regard to how much they have learned about music symbology as a result of watching the telelessons. Classroom teachers, for the most part, watch the music telecasts with their classes in order to follow up the lesson.

So that classroom teachers are better able to continue the instruction between telecasts, all third grade children in the city receive a copy of Book One, and all fourth grade children receive a copy of Book Two of Berg's workbooks, Sing a Song at Sight. These mimeographed workbooks are the only ancillary materials distributed; perforce the telelessons follow the learning sequence established in the workbooks. Sing a Song at Sight, however, is not divided into separate lessons; it is up to the television teachers to apportion the material as they wish into twenty third grade and twenty fourth grade telelessons. Eclectic in content, the workbooks are an interesting admixture of current European and American approaches to teaching elementary school children to read music. Book One, for example, begins with note stems similar to the Kodaly method; note heads are added straightway, however, as are rests and meter signatures (two-, three-, and four-four meters). Emphasis also is placed on children's chants and physical response. Only eighth, quarter, and half notes and corresponding rests are used in the first book. As with both the Kodaly and Orff approaches, the interval of a minor third is the first to be introduced. Only the bottom two lines of the staff are used throughout most of the third grade lessons; in fact, Yowell mentioned during the interview that she does not introduce the complete five-line staff until the eighteenth lesson. Pitches, which are sung with both letter and syllable names, are added one at a time during the third grade series until all five tones of the pentatonic scale are in use. The keys of F and G are introduced in Book Two which begins the fourth grade series; in addition, the dotted half note, the whole note and whole rest, pitches that go below the key tone, syncopation, and six-eight meter are introduced. Songs in Book Two are limited to the pentatonic scale. Yowell remarked that she had asked Berg to write a third book but that he had not had an opportunity to do it.

Unless the video reception happens to be less than it should be, workbooks are not used during the actual telecast. The television teachers prefer that children look at the screen. The importance of using the workbook between telecasts, however, is constantly emphasized, particularly at the end of the lesson when the television teacher specifies the page in the workbook on which the material for the day's lesson will be found. In addition, an assignment in the workbook is always given for the next telelesson. Large charts provided by the station art department are used to indicate any notation needed for the third grade telelessons, but these charts do not suffice for the fourth grade series because of the additional length of songs. Jones indicated that she had asked children to use the workbooks during several lessons but that the feedback from the classrooms was not favorable. Finally she decided to write the notation on a long strip and attach it to a large drum mounted sideways on a turntable. She controls the turning of the drum herself, speeds it up, slows it down, turns it forward or back. Rather than a camerman following the music, the music moves past the camera. It has been only a partial solution, however. In the first place, watching the music on the studio monitor becomes a little awkward when it is necessary to point to something in the notation; although she has learned to do this, the procedure makes it virtually impossible for her to use a studio class. Children in the studio cannot see the small notation on the drum, and if they watch it on a monitor, there is no interaction with the teacher, i.e., the camera catches them looking in the wrong direction. With the single line of music on the drum, the second big problem is the inability of the teacher to compare lines, phrases, or measures. Handling the visualization in this manner, however, does provide clear, easy-to-read notation that children can see with no problem from the back of the classroom.

The purpose of the five first grade and five second grade music telelessons is to provide enrichment material for these grades. Entitled "Music Magic," the lessons are taught by Mrs. Dorothy O. Wilson. These primary grade series are structured to the extent that students are asked to reflect back to important considerations presented in earlier lessons, but, of course, not nearly the kind of tight sequence found in the third and fourth grade series. Certain elements of music are presented, and important concepts, such as singing high and low and response to beat and accent, are introduced. Children are taught new songs, are encouraged to participate in creative movement and rhythmic activities, and are provided some listening experiences. Wilson often introduces a listening lesson and then asks the classroom teacher to continue playing the recorded selection after the telelesson. She does not use student groups in the studio during her lessons.

As far as actual teaching technique is concerned, all three television teachers felt they taught very much the same way in the studio as they taught in the classroom. The principal difference was lack of air time: insufficient time, as one teacher put it, "to clinch" an understanding, concept, or skill; restricted time for needed repetition; no time for the teacher to relax even for a moment the driving pressure of a lesson; and limited time to include the amount of information necessary. Other than the problems of adequately presenting the notation on the screen, none of the teachers felt in any way restricted by studio practices, procedures, or conventions.

VIII. THE OKLAHOMA CITY, OKLAHOMA, PUBLIC SCHOOLS

The first state legislative body in the United States to petition the Federal Communications Commission for reserved educational television channels was the Oklahoma Legislature in 1951. Two years later, this same legislative initiative resulted in the establishment of a State Educational Television Authority with the power to sell bonds for revenue. The two VHF stations of the state network are located in Oklahoma City and Tulsa. Channel 13, KETA-TV in Oklahoma City, began operations in June of 1956 and was joined by Channel 11, KOED-TV in Tulsa, in January of 1959. The Oklahoma City Public School System began its own independent UHF station, KOKH-TV, Channel 25, in February of 1959. In Oklahoma City the two educational television channels and KOKH-FM, an educational radio outlet, are housed together in what is called, not surprisingly, the Broadcasting Center. The responsibility for daytime in-school programing is assumed by the Oklahoma City studios which feed a signal to Tulsa for simultaneous broadcast, and the major responsibility for evening adult programing is assumed by the network's Norman studios, which feed the signal to the Oklahoma City and Tulsa outlets.

Most of the elementary school telecasts, including music, are transmitted by the two VHF channels licensed to the Oklahoma Educational Television Authority. In addition to the Oklahoma City schools, Mr. Paul Ringler, Director of the Broadcasting Center, estimated during an interview that approximately two hundred smaller school systems in the state utilize the elementary school programing aired by Channels 13 and 11; he mentioned, too, that the science, art, and music telelessons are the ones most frequently used by the smaller school districts. Though Oklahoma City's UHF channel does carry a few elementary school language telecourses, it is utilized almost exclusively for secondary school programing. Among the telecourses offered at the secondary school level over Channel 25 are geography, physical science, biology, government, Oklahoma and United States history; among the telecourses provided for elementary school children over Channels 13 and 11 are Spanish, music, art, drawing, mathematics, physical fitness, science, and Oklahoma history. Approximately 60 per cent of the telelessons are taught "live." During the 1965-66 school year, it was estimated that seventy thousand television teachers' guides were printed and distributed to teachers in the state; teachers not in the Oklahoma City Public School District bought these guides at cost.

In the Oklahoma City Public Schools, instructional television becomes a part of the total educational experience of each pupil. Classroom teachers are expected to utilize all appropriate instruction provided via the medium. Every elementary classroom, grades one through six, is equipped with a television receiver; there are, according to Ringler, nearly two thousand of them. There are approximately seventy-nine thousand students in the Oklahoma City Public Schools of which approximately fifty thousand are in the elementary grades.

When asked during an interview how television music teachers were selected, Mr. Edwin Keller, the Supervisor of Music for the

Oklahoma City Public Schools, recalled that he had had the dreadful experience at the end of the 1965-66 school year of losing all three of his television music teachers at one time. He hastened to add, though, that all resignations were due to the usual circumstances of husbands being transferred, or a temporary leave of absence, and so on. At that time a procedure for hiring new television music teachers was established, a procedure which proved most successful. First, the usual practice of announcing the vacancies and collecting and considering credentials was followed. After twelve or fifteen acceptable candidates had been selected, all were invited to go to the Broadcasting Center for the purpose of making an audition videotape. Other than the stipulation that they were to teach one song selected by the Supervisor of Music, the ten-minute audition lesson could consist of anything else the applicant wanted to teach. They were not required to take the entire ten minutes, but most of them, according to Keller, took from twelve to fourteen minutes. Other than the broadcast technicians who made the videotape, the aspiring television music teachers were not observed by anyone. The tapes, then, were evaluated at a meeting attended by the Supervisor of Music, a representative from the Curriculum Department, and a representative from the Broadcasting Center. A "no" vote from any one of the three departments eliminated the applicant from consideration.

The three teachers who were selected and the telecourses they subsequently were assigned to teach were: Mrs. Mary Langford,[6] the first grade telecourse entitled "The Song Shop" and "Music II"; Mrs. Faith Brown, "Music III" and "Music V"; and Mrs. Kay Hedges, "Music IV" and "Music VI." All three teachers were given to understand at the outset that they would not retain responsibility for the two assigned grade levels for a period longer than two years, i.e., they were to plan to be shifted to two different grades after a two-year period. These new teachers, then, were to continue the pattern of televised music instruction established in Oklahoma City during the 1957-58 school year, namely, the preparation of two fifteen-minute telelessons per week for each grade level, presented "live."

The three music teachers were interviewed in December of 1967, which was midway through their second year of television teaching. One of the first questions they were asked was whether they would not prefer to videotape their lessons, or at least some of their lessons, rather than continue to maintain the pace of doing twelve "live" telecasts each week. They indicated that they would prefer to have more opportunities to videotape selected lessons a few days before the scheduled date of broadcast but, at that time, were opposed to

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[6] Mrs. Langford was given a leave of absence for the 1967-68 school year during which time her television teaching responsibilities were assumed by Mrs. Mary Lou Webb.

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any long-range videotaping options. Even the opportunity to spend twice as much time on one series while another series was being replayed a second year was not an agreeable preference. The consensus was that they would not be satisfied with being tied to a series of lessons taped the year before, that they were constantly changing their approaches, and that they were constantly improving the lessons. They already wanted to change the teachers' guides they thought were quite good the year before. "I saved every one of my run-downs [brief scripts] from last year," Hedges said, "and time and again I go back and look at them and throw them away." To that Brown added, "We think all the time about the changes we are going to make next year; we learn as we go along."

What is unique about the music telelessons in Oklahoma City is that they are team taught; as shown in Plate VII, all three music teachers work on every lesson. There is a "lead" teacher for each grade who is identified as _the_ teacher for that grade, but the lead teacher is free to call upon either one or both of the other two teachers for assistance on-camera or off. The lead teacher, of course, does most of the talking on the lesson so that children will identify with her and better understand her directions and explanations. There are at least four strong advantages to this teaching format. In the first place, all three teachers know what is happening in the lessons because all have been involved in the planning. The lead teacher prepares the lessons for her telecourses but, under this _modus operandi_, feels free to consult with the other two teachers, to solicit, offer, and accept opinions and suggestions. In the second place, the lead teacher always has another music teacher available to sing a harmony part, provide an accompaniment, conduct a demonstration, echo a rhythm or tonal pattern, point to a visual, and do the myriad other things the lone teacher in the studio always needs another musician to do. Third, the lead teacher is given considerable off-camera assistance by her colleagues, _i.e._, the lead teacher does not have to depend upon a cameraman to follow the notation because there is a musician present to point the way, or she does not have to depend on a floor manager to change the visuals at the "right spot" in the music because there is a musician present to do it. Finally, in the event of illness, there is always another music teacher present to "cover" the lesson, and this substitute teacher is not unknown to the students. The team-teaching approach, hence, would seem to have a great deal to recommend.

In Oklahoma City, student demonstration groups are not used in the studio. Wishing to avoid what they would consider "a show and not a lesson," the television teachers are of the opinion that a student class destroys the contact with children in the classroom. As one teacher put it, "The children out there are the ones to respond; they don't want to see some other children clapping." If there is a need for some kind of response in the studio, the television teachers find, in the greater percentage of cases, that the other two members

Plate VII. The three-member teaching team used in all music telelessons produced by the Oklahoma City, Oklahoma, Public Schools.

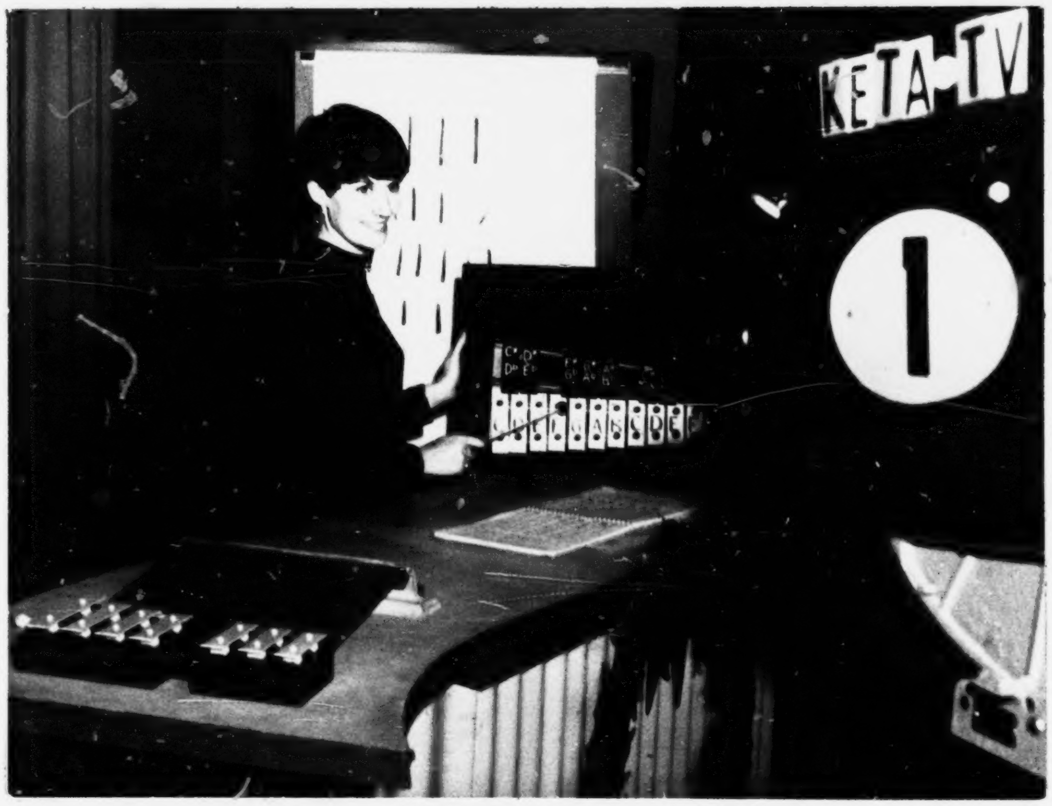

Plate VIII. The notation "roll drop" and lettered bells used in music telelessons produced by the Oklahoma City, Oklahoma, Public Schools.

of the team are able to provide it; when this happens, however, the other two teachers are usually not shown on the screen.

Another unusual and interesting feature of the Oklahoma City program of televised music instruction has to do with the content of lessons. The first grade lessons are structured substantially according to one of the American adaptations of the Kodaly approach. Using available materials, classroom teachers are also encouraged to follow up on the Kodaly techniques in the classroom. Having initiated the Kodaly approach in the first grade, the television teachers plan now to continue it through all six grades. In addition, they have also introduced many beginning Kodaly techniques to upper grade children, _i.e._, teaching the same lower-grade concepts to upper grade children, but in a more sophisticated manner. All of the television music teachers use the hand signals Kodaly recommends for pitch identification; these signals, in fact, adapt quite well for television. At every grade level, both on the telelessons and in the teachers' guides, the songs and other instruction taken from the basal series books adopted by the Oklahoma City Public Schools are supplemented with Kodaly teaching techniques. Along with the Kodaly approaches, the television teachers also employ many of the teaching techniques introduced by Orff and his followers. In the latter instance, they are limited by the fact that few classrooms are equipped with the type of melody and percussion instruments recommended by Orff. The content of the lessons, then, is eclectic, a mixture of Kodaly, Orff, and traditional American approaches.

Since the television teachers are the only music specialists hired by the Oklahoma City Public Schools for teaching general music at the elementary school level, the intent of the instruction is anything but "enrichment" teaching. Television is used for direct teaching, that is, the music instruction provided via the medium provides the major content of music instruction for the elementary school children of the city. With the assistance of the teachers' guides, classroom teachers in all grades are expected to prepare students for each telecast and to follow up each telelesson. Other than the teaching techniques or practices that are germane to television, the television music teachers in Oklahoma City feel they teach in the studio essentially as they would in the classroom. They use textbooks on the lesson for the intermediate and upper grades, and expect children in the classroom to have the books out and ready for use when needed. Notation in the studio is handled by a "roll drop" which is attached to an easel. The piano is not very often used; when there is need to hear an interval and/or see the way the interval looks on a keyboard, the teachers use a set of song bells with the pitch names painted on the keys. Both the "roll drop" and the arrangement for using the song bells are shown in Plate VIII.

The teachers' guides prepared by the Oklahoma City television music teachers are comparatively short, all under fifty mimeographed pages. The lessons for all grade levels are divided into units; for the upper grades, these units are for a period of one month. For each unit there is a list of objectives, a list of songs which are often accompanied by tonal or rhythmic patterns that are to be given special emphasis during the unit, a list of follow-up suggestions, and a list of recorded compositions for related classroom listening. The exact content of individual lessons within each unit is not specified; this lack of specificity allows the television teacher much greater flexibility in the presentation of each lesson, i.e., the freedom to slow down or to push ahead with regard to achieving the objectives of the unit. The guides also include a number of teacher aids such as: playing and tuning the autoharp, transposition on the autoharp, instruments and seating plans of the symphonic orchestra, keyboard and staff charts, a pictorial glossary of music symbols, general suggestions for teaching new songs, playing and making classroom instruments, tune-up exercises, and, most interestingly, art suggestions for making bulletin boards. With the emphasis being placed in the telelessons on Kodaly teaching techniques, it is probable that subsequent teachers' guides will include pictures of the hand signals for different pitches of the scale. In addition to the guides, the television teachers have also designed two attractive comic-strip booklets entitled "The Sounds of Music" and "Let's Talk About Music History" which are distributed to classroom teachers at workshops.

The television music teachers in Oklahoma City do make use of feedback sheets from classroom teachers, but the procedure differs slightly from what usually is the practice. Since none of the music teachers has a telelesson scheduled on Friday, this becomes the day each week that classrooms are visited. Classroom teachers who are to be visited are sent a feedback sheet a week before the television music teacher is to arrive; on this form the classroom teacher is told that the television teacher would like to observe a regular music class and, at the completion of the class, would be happy to: (1) teach a new song, (2) help with any special problems, (3) help children learn to play classroom instruments, (4) lead in rhythmic activities, or (5) do whatever else the classroom teacher would like to have done. The once-a-week classroom visitation, then, becomes the principal method of evaluating the success of the music telelessons. With all three music teachers being able to visit five or six classrooms each Friday, they are able to call upon approximately one-third of the classrooms in the city each year. Another means of in-person contact with classroom teachers is accomplished through regularly scheduled workshops conducted throughout the city each year. At the workshops the television teachers are mostly concerned with what they are not able to accomplish via the medium and what it is the classroom teacher needs to do in order to compensate.

IX. THE LOS ANGELES, CALIFORNIA, CITY SCHOOL DISTRICTS

Both the Los Angeles City School Districts and the Los Angeles County Superintendent of Schools Office as the production agent for the Regional Educational Television Advisory Council (RETAC) utilize the same educational outlet, KCET-TV, Channel 28 in Los Angeles. Because of their extensive schedule of in-school telecasting, however, the Los Angeles City Schools also find it necessary to utilize the facilities of commercial stations in Los Angeles (KTLA-TV, KCOP-TV, and other independent channels). The in-school programing of the two school systems is completely separate; they do cooperate, however, to the extent that each publishes the broadcast calendar of the other in the schedules that are distributed to teachers. Ostensibly, classroom teachers would be able to choose the programing produced by either system, but, other than outright purchase, there is no reciprocal arrangement to secure teachers' guides. The telecourses presented by the Los Angeles City Schools are produced in studios located in a recently constructed Instructional Materials Center which is owned and operated by the Los Angeles City School Districts.

The Los Angeles City Schools provide televised music instruction for children in grades three through six with four telecourses entitled "Invitation to Music." Mrs. Fran Benedict is the television music teacher for the third, fourth, and sixth grade series, and Miss Jackie Shahbazian is the on-camera music teacher for grade five. The third grade telelessons were first aired during the 1964-65 school year, followed by the fourth grade in 1965-66 and the sixth grade in 1967-68. The fifth grade lessons were first seen during the 1966-67 school year. Each of the videotaped series consists of from fifteen to seventeen thirty-minute lessons which are broadcast once a week during a single school term; normally the series are videotaped the semester before they are to be aired. Each series is extended several lessons with the production of special telecasts that are designed to prepare children to attend opera productions presented by the Los Angeles Guild Opera Company; these special lessons are fitted into the regular "Invitation to Music" broadcast schedule on dates immediately preceding the opera presentation. Beginning in September of 1969, the Los Angeles City school system is changing from the two-semester plan to annual promotion. Benedict reported that this change will necessitate television music series which are thirty-two to thirty-four lessons in length rather than the present series of fifteen to seventeen lessons.

Benedict, who was interviewed in April of 1967, explained that it is her full-time responsibility for the Los Angeles City Schools to prepare and present the "Invitation to Music" telelessons and to write the accompanying teachers' guides. Each new series begins with planning sessions conducted with a television advisory committee which, in addition to the television music teachers, consists of two other music teachers, two classroom teachers, and two elementary school principals. This committee assists in deciding the intent and the objectives of the series and also participates in evaluation endeavors. Once the intent and the objectives of the series have been decided, Benedict assumes complete responsibility for lesson content and format.

The music telelessons are designed to serve a number of needs. For those elementary schools in the city that have the services of a music specialist, the telelessons serve a supplemental need, i.e., the telelessons help to establish the sequence of learnings, and both music teachers and classroom teachers prepare students for the lessons and follow them up as well. Benedict indicated that many of the music teachers plan their lessons along with the telecourse; these teachers, of course, find that in some classrooms they are able to push rapidly ahead of the telelessons, but, in so far as it is practicable or advisable to do so, they endeavor to deal in the classroom with the same kinds of learnings, though not necessarily the same materials that are being presented on television and to do it at the same or very nearly the same time. For those elementary schools in the city which do not have the services of a music specialist, the telelessons serve every kind of need: they will be utilized for supplemental purposes by many classroom teachers, they will be regularly or occasionally used for enrichment purposes by musically more capable classroom teachers, and, to use Benedict's word, "unfortunately," they will be allowed to become the total program of music education by some classroom teachers. In the latter instance, Dr. William C. Hartshorn, Los Angeles City's Supervisor in Charge of Music Education, indicated in an interview that in his opinion "it is a question of deciding whether it is better to provide these children with something [via the medium of television] or to allow them to go with nothing--it just boils down to that." If the question were ever an "either-or" type of thing, i.e., one of deciding whether children should receive classroom music instruction via television or from a capable music teacher in the classroom, the chances are great that most school musicians would accept Hartshorn's view, namely, that "television is no substitute for the classroom situation where there is a teacher who knows what she is doing. . . and who teaches to the particular needs of her boys and girls."

In view of the differing ways the three "Invitation to Music" series are utilized, each lesson is purposely designed as an entity, i.e., as a complete program in and of itself. At the same time, any one of the series preserves an uncommonly strong sequence of learnings; needless to say, the television teachers hope that the lessons will be viewed as a series and that classroom teachers will not tune in for a given lesson because it happens to be presenting a favorite orchestral instrument or for some other reason. Each series is conceptually planned, i.e., the concepts to be developed are identified first, the order in which these concepts are to be presented is decided next, and the musical experiences that will bring about an understanding of the concept, concrete or vague, are selected last. There is unremitting resistance to the idea of having "to cover" certain quantities of material. Almost every musical concept is focused upon for several lessons, and there is constant review of concepts presented in previous lessons. A single song, therefore, may occur in several lessons to reinforce the same concept or to emphasize different concepts; for example, in the third grade series the purposes for introducing a song in Lesson Twelve were to identify mode and AABA form; the purposes for considering the same song in Lesson Fourteen were recognition of accented beats and reinforcing an understanding of AABA form, this time with contrasting or repeated rhythmic movement; the purpose of returning to the same song in Lesson Fifteen was to review clarinet and flute timbres as one instrument played the A sections and the other the B section of AABA form. The individual lessons do stand alone, and the telecourse as a whole does maintain an extremely tight structure, an achievement which is little short of being remarkable.

The lesson guides that are distributed to teachers lend considerable support to the conceptual teaching approach. The information printed in the guide is succinct and to the point; in fact, two lessons are usually printed on one page. At the top of each lesson are listed the participants, the purpose of the lesson, and suggestions for pre-telecast preparation; the information included under each of these headings is rarely more than two printed lines. Two columns are then presented, an "experiences" column on the left side of the page and a "follow-up" column on the right. Listed in the column on the left is each of the experiences that are to occur during the telelesson; each of these experiences is given a specific follow-up suggestion in the column on the right. The following is one segment of a lesson taken from the sixth grade guide:

Experiences	Follow-Up
Sing Streets of Laredo, p. 116, accompanied by the 'cello playing roots of the chords.	Review the harmonic part created by singing the chord roots; accompany the song with the autoharp. What chords are used?
Sing this harmonic part (chord roots) using the text of the song.	Transpose the song to the key of F. What chords will the autoharp play in the key of F?
Sing the song in two parts (melody and chord roots) while listening to the descant added by a few voices and violin.	Reinforce descant part by playing the bells. (110:21)

The teachers' guides for all of the telecourses presented by the Los Angeles City Schools are distributed each month by the Radio-Television Section in a publication entitled Radio-Television: Ways to Learning. Each issue of the publication, then, includes the guides for four lessons of each of the music series. The advantages of this method of distributing the teachers' guides are that the publication includes timely news items about personnel or special programs and that it is current with regard to any changes of schedule it may be necessary to make from one month to the next. The disadvantage of a monthly distribution of four lessons is that classroom and music teachers are unable to prepare ahead for more than four lessons unless, of course, the telecourse is a videotaped replay and the guides have been retained from previous showings. When the third grade series was first aired during the 1964-65 school year, a complete guide was distributed to all third grade teachers in the city, and Benedict indicated that many teachers would prefer complete music guides today, but, with 450 elementary schools in Los Angeles, the cost of duplicate guides, doubtlessly, would be too great.[7]

Believing that children viewing music lessons in the classroom tend to relate more quickly to learnings when they see other children able to understand and put them into practice, Benedict makes use of a studio class for almost every telelesson. To this end, she will normally spend a week working with students in their own classroom before she brings them to the studio for the videotaping session. Because of very tight production schedules, the thirty-minute lesson must be put on tape within, usually, a two-hour period; children, therefore, must have a very clear idea of what they are to do before they arrive in the studio. Still, children are not presented as "performers"; they are shown on the screen only when it is felt that in so doing they will contribute to an understanding of the concepts being taught, *e.g.*, singing a harmony part, playing classroom instruments, illustrating movement to music, demonstrating orchestral instruments, tapping rhythm or singing tonal patterns, providing appropriate movements while identifying themes or sections in listening lessons, and so forth. When it is felt that picturing students would cause children in the classroom to feel like outsiders, then the studio class is not shown, and the camera is on the teacher. In Benedict's words, ". . . most of the time we are teaching to the camera."

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[7] In subsequent correspondence, however, Benedict indicated that, beginning in February of 1969, all the guides for the "Invitation to Music" series (grades three, four, five, and six) are to be printed and distributed as separate booklets. The dates, times, and titles of programs, though, will continue to be printed in Radio-Television: Ways to Learning.

Other than the generally recognized limitations and/or advantages of television teaching, Benedict felt she used very much the same teaching approach in the studio that she used in the classroom. She was not bothered at all by the thought of transferring "traditional" teaching techniques to a non-traditional medium; she looked upon the lessons as being almost as important for the classroom teacher as they were for the children, and, she suggested, the classroom teacher is concerned with traditional teaching. With a greater knowledge of media learning theory, more time for preparation, and a greatly expanded production budget (for especially-prepared film clips, for animation segments, for hiring professional musicians, etc.), she emphasized her belief, though, that instructional television could be made much more effective for both students and teachers. For the present, however, in-service education was one accepted raison d'etre for the series. No in-service music telecasts had been designed specifically for the classroom teacher though Benedict was very much of the opinion that such telecasts should be made. Hartshorn shared this view; in fact, he considered in-service instruction to be probably the greatest potential of the medium, as yet unfulfilled.[8]

Benedict did not object to the practice of videotaping a course and having it replayed for several years because the procedure allowed her to concentrate time and effort on the preparation of new series each year; moreover, her television advisory committee was of the opinion that classroom teachers were much better able to utilize the lessons the second or third time they were presented. At this writing, Benedict is preparing another series of music telelessons which is designed to help introduce the new state-adopted basal music books. She reports that the new television series, consisting of thirty-minute lessons emphasizing song study, music listening, and assembly-type singing, will be broadcast once a week. If given a preference, she would shorten the length of each lesson to twenty rather than thirty minutes, but since some of the series are being transmitted over commercial channels, either the fifteen- or thirty-minute format must be followed. She also reports that during the new series students will be asked to keep a music notebook which will be used during the telecast. She describes these different characteristics as follows:

> The 'music notebook' idea is very popular with those teachers who prepare their students for the telecasts. Many report that the interest of the children is in direct proportion to the amount of active physical involvement during the lesson (shades of John Dewey!). The children enjoy being asked by the TV teacher

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[8] Benedict noted in subsequent correspondence that one in-service telelesson for each grade level was presented at the beginning of the 1968-69 school year but that the programs, according to informal surveys, were not viewed by very many teachers.

to fill in the form of a song or composition; mark the beat, the accent, and finally determine the meter; note the F major chord; or choose the style or national origin of a composition from a list of three or four possibilities. We hope to expand this individual activity to include ear-training, completing melodies, and original compositions. In addition, we are changing our format to present the "meat" of the lesson in the first twenty minutes and use the last ten minutes as an assembly-sing or 'sing-along' of familiar songs.

X. REGIONAL EDUCATIONAL TELEVISION ADVISORY COUNCIL
LOS ANGELES COUNTY SCHOOLS

The increasing number of associations, compacts, or councils which bring school systems together for the purpose of sharing costs and responsibilities for in-school broadcasts has helped instructional television outgrow the extreme localism that marked its first stages of development. School systems joining such organizations usually appoint representatives to a governing committee which acts as a link between the broadcasting outlet and the member schools; and what often results is a successful blend of local control and pooled resources. One of the better known and more distinguished of these compacts is the Regional Educational Television Advisory Council (RETAC) in Southern California where 103 school districts in eight counties joined forces to produce telecourses for in-school utilization. The Division of Educational Media of The Los Angeles County Superintendent of Schools Office serves as the coordinating agent for RETAC and assumes the responsibility for producing needed telecourses. The programing, then, is broadcast over the facilities of KCET-TV, the educational television channel in Los Angeles. School superintendents from the eight counties appoint a permanent curriculum committee of twenty-eight members which meets monthly to evaluate existing programing, to consider suggestions and requests for additional programing, and to decide upon the production of all new programing.

Notwithstanding the problems of scheduling telecasts for secondary school students, the first music telecourse recommended by the RETAC curriculum committee was an enrichment series of ten lessons for eighth grade students, entitled "Focus on Our America Through Music." This series of ten lessons was one-third of a larger telecourse which also included ten lessons each of "Focus on Our America Through Literature" and "Focus on Our America Through Art." First aired during the 1963-64 school year, the ten music lessons presented examples of American music from colonial through contemporary periods: Sam Hinton, folk singer, lecturer, and curator of the Scripps Institution of Oceanography, presented two lessons dealing with American folk music; Bess Lomax Hawes, well-known folk singer and teacher, developed a lesson around the rise of several American folk instruments; Myron Sandler of San Fernando Valley State College taught three lessons entitled "Music of the Colonial Period," "Music of the 1800's," and "Music of the Early 1900's" and, joined by Leslie Taylor, a fourth program called "Jazz as an Expression of a People"; Hugo Friedhofer, the noted composer of cinema music, discussed the role of music in a motion picture in one presentation; and Henri Temianka, with the assistance of several small ensembles, presented two lessons on contemporary music.

The next music telelessons undertaken by RETAC were again parts of series, this time integrated with fourth and sixth grade social studies. Lessons devoted to music were a part of three unusual telecourses entitled "Spotlight on Africa," "Japan," and "Patterns of Living in Latin America." One of the seven enrichment lessons for fourth grade children in the "Spotlight on Africa" series was devoted to folk music of the Congo; this lesson was presented by four Congolese exchange students. The series was subsequently revised to include two additional music titles, "Dance and Drumming of Ghana" and "Customs and Dress of Ghana," both of which included performances by African musicians. Again designed for fourth grade students, one of the eight telelessons of the "Japan" series was devoted to Japanese instruments and music, during which, performances were given on two traditional Eastern instruments, the koto and the shakuhachi. An addition to the Japanese series was a lesson called "Musical Instruments of Japan" which demonstrates those instruments which are a part of gagaku or court music. The "Latin America" series was designed for sixth grade pupils; of the fifteen telelessons, the following were devoted to music and dance: "Pre-Columbian Music," "Music: Blending of Cultures," "Folk Dances of the Argentine," "Music of the Mariachis," and "Contemporary Music of Latin America." In all three telecourses, the music was authentic, and the musicians were native to the culture being studied. The classroom teacher's study guide for each series contained considerable information about the topic of each telelesson, along with lists of supplementary books, films, and recordings. The three ethnic series were first aired during the 1964-65 school year.

Since the Los Angeles County Superintendent of Schools Office acts as the production agent for RETAC, Mrs. Roberta McLaughlin and Miss Muriel Dawley, Curriculum Consultants in Music for the Los Angeles County Schools, assume the responsibility for producing in-school television programing in music. During an interview in April of 1967, McLaughlin explained that the RETAC Board of Directors was authorized to purchase programing from other sources: in recent years, the organization had utilized elementary school music telecourses produced by the Anaheim City School District, by the Orange County Superintendent of School Office, and by WGBH-TV in Boston, and, during the 1968-69 school year, it will lease a primary grade series produced by WVIZ-TV in Cleveland. RETAC began producing its own elementary school music telecourses during the 1966-67 school year; at this writing, a fourth grade series and a sixth grade series of lessons entitled "Adventures in Music" have been completed. Both thirty-lesson series have been videotaped with Mrs. Mary Reed and Mrs. Lyn Roberts as the fourth grade and the sixth grade television music teachers, respectively. A fifth grade "Adventures in Music" series based on a new state series book adoption goes into production during the 1968-69 school year for viewing the following year.

Outstanding music teachers from the eight participating counties are selected for the RETAC music telecourses by the two producers, McLaughlin and Dawley. For the sixth grade series produced during the 1966-67 school year, Roberts was released half-time from her school district to teach the telelessons. The first year's experience left little doubt, however, that it would take more than a teacher working half-time; therefore, the following year Reed was given a full leave of absence to teach the fourth grade telecourse for which she was paid the same salary she would have received from her school district. In addition to videotaping the telecourse, Reed also assumed much of the responsibility for preparing the fourth grade study guide. All videotaped courses are utilized for a period of three years; permission must be secured from the telvision teacher to use a series for a longer period. Though RETAC established a committee of music consultants to contribute ideas and to help identify the direction and objectives of the telecourses, the responsibility for deciding the specific content of the telelessons lies with the television music teacher and the two producers.

The intent of the RETAC music telecourses is to supplement existing music programs whenever desired and in whatever manner desired. Classroom teachers in a school with a well-established music curriculum taught by music specialists may utilize the lessons or an occasional lesson for enrichment purposes only; in other schools, classroom teachers capable of teaching their own music classes may utilize the telelessons for the same purpose. The classroom teacher who receives little or no assistance from a music specialist and/or one who lacks confidence or ability to teach music may rely much more heavily on the telecasts to establish the content and sequence of learnings. McLaughlin indicated during the interview, however, that it was her fervent hope that no classroom teacher would allow the once-a-week twenty-minute lesson to serve as "total" teaching, that even the less-able teacher with the assistance of the teachers' guides would prepare children for the lesson and follow it up with additional instruction. In the event the telelessons were allowed to suffice as a means of direct instruction, then, hopefully, children were at least being provided some contact with musi in the classroom.

The RETAC curriculum committee and the appointed committee of music consultants selected sixth grade classroom teachers as the first to receive televisual assistance in the teaching of music because of the number of teachers who reported they were unable to teach part singing and the number of men teachers in sixth grade classrooms who were frightened of teaching any kind of music. Accordingly, part singing was included in almost every lesson and handled on the screen with several children who came before the camera to assist the television music teacher when needed. In addition, considerable stress was placed upon listening to music and upon playing appropriate classroom instruments; some emphasis, too, was placed upon moving to music. Though the series was structured developmentally with cyclical return to important considerations, the individual lessons, because of the various ways they were to be used, had to "stand alone" as separate and complete units in and of themselves. As the following lesson titles indicate, the continuity of the series was established in great measure on the basis of seasons of the school year: "Getting to Know You," "Vacation Memories," "Harvest Hi-Jinks," "Autumn Leaves," "We Gather Together," "Sing and Celebrate," "Sing We Joyous," "The Music of Lincoln's Time," "The Music of Washington's Time," "Blossom Time," "Dance Festival," and "Serenade for the Season." Other general music lessons, such as "Work and Sing," "Proudly We Sing," "Sugar 'n Spice," "Songs of Many People," "For the Beauty of the Earth," "Of Earth and Sky," and "Music of the Sea," were interspersed between as were two lessons designed to relate to the sixth grade area of social studies, "Musica de Brasil" and "Music of Latin America." Four "spotlight" lessons on the harp and brass, string, and woodwind instruments were also included in the series; believing that sixth grade students would react more favorably to high school students than they would to professional musicians, the producers located talented secondary school students to demonstrate the orchestral instruments. Three other lessons, "Do You Know the Score," "Rhythm in Music," and "Let's Harmonize," concentrated on elements of music, and "Musical Mirrors" dealt with stylistic considerations. The thirtieth lesson was devoted to "Music of Today."

McLaughlin was of the opinion that the television music teacher and the two producers of the "Adventures in Music" series should accept the responsibility of providing classroom teachers with opportunities to observe good classroom teaching techniques on the screen, in other words, that one important objective of the series was to provide a kind of in-service education. To this end, some of the teaching techniques used by the television music teacher, notably techniques of teaching songs and utilizing classroom instruments, were the same techniques a good music teacher would use and, hopefully, the classroom teacher would adapt and use with children in a classroom situation. If this were considered by some as transferring "traditional" classroom techniques to a non-traditional medium, then sobeit. On the other hand, she was also concerned with finding new and creative ways of utilizing the medium as a means of providing successful musical experiences for children; consequently many of the production techniques employed in the studio could not be, and were never intended to be, duplicated in the classroom. Though special in-service telecasts had been developed by RETAC in some areas of instruction, McLaughlin mentioned during the interview in 1967 that in-service music telelessons for classroom teachers had not yet been produced. She indicated, however, that the need for such instruction had been clearly felt and that she anticipated it in the near future.[9]

The teachers' guides, which are distributed to member districts at the beginning of the year, divide each lesson into four parts: (1) the music to be heard, including songs, instrumental numbers, and recorded compositions; (2) the preparation for the telecast, including the classroom instruments that will be needed for the lesson, whether or not songbooks are to be used and if so the pages students are asked to have indicated with placemarks, how the class is to be divided for part singing, and review material that would be helpful before the telecast; (3) the musical learnings that develop from the lesson; and (4) suggested follow-up activities. Songs that are used on the telelesson but are not included in the state-adopted text are printed, with the permission of publishers, in the teacher guide.

Evaluation of the degree to which the telelessons achieve their stated objectives has been approached in various ways. Mention has already been made of the RETAC committee of music consultants which meets regularly for purposes of evaluation and counsel. In addition, the producers and television music teachers have received needed cooperation and support from other music consultants throughout the eight-county region. Information has also been obtained from classroom teachers through the return of questionnaires. Another means of evaluation has been the practice of taking, for criticism and general reaction, the beginning tapes of a new series to especially called meetings of classroom and music teachers. Each week McLaughlin and Dawley have viewed the telelessons in classrooms of their county for the purpose of observing student reaction to the lessons. Finally, there has been critical self-evaluation. The interviewer was invited to attend an evaluation meeting at which the two producers, the television music teacher, the program director of the series, and a representative of the Los Angeles County Division of Educational Media met to discuss the shortcomings of what were felt to be several of the poorest videotapes of the sixth grade series. At this meeting the tapes were viewed again and ways of changing the pacing, reducing the amount of verbiage, adjusting the amount of content, improving visuals, avoiding quick camera changes on notation charts, and devising techniques of leaving questions for students to answer themselves were investigated; subsequently, plans for revising some of the telelessons were made.

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[9] In subsequent correspondence, McLaughlin indicated that an in-service videotape had been prepared for the sixth grade series and that a series overview tape had been completed for the fourth grade series.

XI. MINNEAPOLIS, MINNESOTA, PUBLIC SCHOOLS

Mr. Harold J. Gregory, Consultant in Television for the Minneapolis Public Schools, observed during an interview conducted in Minneapolis in March of 1968 that, historically, the three most significant developments in educational broadcasting in that city occurred a decade apart. The first was in 1938 when the Minneapolis Public Schools initiated in-school radio broadcasts. There has developed over the years a growing schedule of successful radio course offerings; indeed, the Radio-Television Department continues today to produce radio broadcasts in several subject areas, including music. Ten years later in 1948 commercial television came to Minneapolis, and the second milestone occurred when the schools were given public service time for educational broadcasts. Miss Madeline Long, who initiated the radio broadcasts in 1938, was also the person responsible for starting in 1948 a series of telecasts entitled "Video School." Orientated in great measure toward public relations, i.e., the "why" and "how" of teaching rather than the actual business of teaching, many of these early telecasts were devoted to programs of music education. The third, and perhaps most significant development, occurred almost a decade later in 1957 when KTCA-TV, the nation's twenty-fifth educational outlet, went on the air as a community station serving several public school systems, including the Minneapolis and the St. Paul Public Schools along with the University of Minnesota and other collegiate institutions in the area. From the beginning, all of the school systems and institutions utilizing the facilities of the Twin City Area Educational Television Corporation have been obligated to pay for station time. Incorporated under the statutes of Minnesota as a non-profit organization, KTCA-TV, since 1957, has increased 400 per cent the number of hours of telecasts to classrooms. To accommodate the increasing demands for educational television services, the Twin City Area Educational Television Corporation today operates also KTCI-TV and is colicensee of KWCM-TV. Many of the programs broadcast in the twin-city area over KTCA-TV and KTCI-TV are also available for the Minnesota State Educational Television Network over KWCM-TV in Appleton, Minnesota, and over WDSE-TV in Duluth, Minnesota.

A series of music lessons entitled "Tune up Time" was one of the first telecourses to be presented in 1957 by the newly established educational channel. The series was produced by the Radio-Television Department of the Minneapolis Public Schools with Mr. C. Wesley Anderson as the Consultant in Music Education. During the first two years, the telelessons were taught by seven or eight different teachers and were generally orientated toward performance, i.e., in-school concerts. In 1959 Miss Georgia E. Garlid took charge of "Tune up Time" as Consultant in Music Education for the Minneapolis Public Schools, and, from that time to the present, televised music instruction has been provided each year for children from kindergarten through sixth grade. Garlid has always worked very closely with the television music teachers in the preparation of each lesson, first, for several years with

Mrs. Pauline Kolsrud, Gloria Kiester, and others, and, presently, with Mrs. Joann Paden and Mr. Jon Monda.

It has never been the intent of those responsible for televised music instruction in Minneapolis to utilize the medium as a major resource; since Garlid assumed responsibility as Music Consultant in 1959, the desideratum has been designedly to supplement the teaching efforts of classroom teachers in the city's seventy elementary schools. To this end, the telelessons have been structured to meet specific musical needs, i.e., the music department has identified particular skills, appreciations, concepts, or competencies in need of strengthening and has presented either individual lessons or units of several telelessons which have concentrated on developing musical understandings that stand in need of melioration. Convinced that children were not being provided sufficient first experiences in harmony, for example, the Music Consultant and the television teachers decided to devote one lesson in the first grade series to instrumental accompaniments and recognition of chord changes and to devote two lessons in the second grade series expressly to chord discrimination and chording instrument accompaniments. A unit, when presented, has consisted, usually, of from three to six telelessons. Each lesson, whether or not it belongs to a unit, has been written and produced to stand alone as an entity, as a lesson complete in and of itself.

Minneapolis has not followed the usual practice of establishing and following a regular weekly broadcast schedule of music telelessons, i.e., of presenting lessons for a given grade level on the same day and at the same time period each week. Because individual lessons or units of lessons are designed to meet specific musical needs and are intended for broadcast at appropriate times during the school year, it would not be considered unusual, for example, to have but a single lesson broadcast one month and to have as many as three or four lessons presented for that same grade level during the following month. This flexible scheduling plan has the distinct advantage of allowing the music staff to add lessons to a series from time to time during the school year; Monda was initiated as a television teacher to introduce new lessons during the 1967-68 school year. The scheduling plan has the obvious disadvantage, however, of lessening the chances that classroom teachers will develop regular viewing habits, particularly since classroom teachers are neither required nor pressured in any way to view the lessons. The teachers' guides that are distributed at the beginning of the school year include the time and date of each lesson, and, to increase the prospects that classroom teachers will view each lesson, the Radio-Television Department distributes a weekly calendar of all telelessons, which is posted on teachers' bulletin boards. The Music Department also sends a flyer to each classroom teacher before every telelesson to remind her of the lesson and its content; sometimes the flyer includes special instructions or information that was not available when the teachers' guides were printed. If the lesson is an "extra," i.e., one that has been added to the series to meet a recently identified need, then the flyer includes the same kind of information normally presented for each lesson in the teachers' guides. Garlid explained during an interview that, to date, the unfixed and modifiable broadcast schedule has been consistent with stated objectives and with available resources, time, and personnel; but, beginning with the 1968-69 school year, she anticipated that it would be necessary to present the music telecasts on a regular twice-a-week broadcast schedule. She emphasized, however, that the intent of the telecasts would remain the same: to provide supplementary rather than direct instruction.

All of the "Tune up Time" lessons, kindergarten through sixth grade, have been fifteen minutes in length, and all have been videotaped for reuse during subsequent years. At this writing, twelve kindergarten, twelve first grade, eleven second grade, fourteen third grade, twelve fourth grade, fifteen fifth grade, and seventeen sixth grade lessons have been produced. Paden indicated during an interview that her preference was that the videotapes not be used for more than three years but that the immediate concern was to increase the number of available lessons. She was of the opinion that lessons could be used effectively for several years, indeed, that some classroom teachers benefited greatly from repeated lessons; she gave as an example the receiving teacher who had not felt secure enough to use an instrument, such as the autoharp or song bells, in the classroom during the follow-up period of the first presentation but who had developed a willingness to experiment with the instrument after viewing it used in the same way in the same lesson for the second or third time.

Paden does most of her studio teaching alone. The producer-director for her series tends to use the close-up shot a great deal of the time, particularly with lower grade telelessons. She makes use of guests infrequently and of performance ensembles not at all. Now and then she uses children on the set, but they are pictured only when they are presenting a demonstration or otherwise assisting her teach; when this situation occurs, the children walk to her side, or she walks across the studio to be with them. She does not feel that she needs children in the studio to help her with lesson pacing and rejects the notion that a studio class should be allowed to set the pace for children receiving the teleclass. She takes clearly the opposite view, namely, that the television teacher must have the lesson completely in hand with regard to timing and that the television teacher must be able to anticipate pacing with regard to viewing-class response. When she is unable to leave her position at one location on the set and assistance is needed elsewhere in the studio, she occasionally uses what she calls her "clown's hands," i.e., the camera moves in for a close-up of the hands of an assistant who, wearing a pair of clown's gloves, arranges resonator bells in the proper order, points to a tonal or rhythmic pattern, or does whatever else may be handled in this manner.

Although Paden has requested upon occasion that children in the receiving classrooms use songbooks during the lesson, she indicated it is her preference that students not divide their attention between the television screen and a textbook. As a rule, then, all notation is presented on the screen. Songs are printed, phrase by phrase, on large art charts, and, while the lesson is in progress, it is the cameraman's responsibility to follow the notation; this procedure has caused problems, Paden readily admitted, but, for her, it has been the best of the approaches tried. At one time she tried to work with notation attached to a revolving drum but considered the technique not at all successful. She has not felt the need for any type of commercially prepared visuals or film footage either for theoretical learnings or for song material. Since telelessons are usually focused on but one significant learning, she indicated that she prefers to introduce theoretical concepts herself from a song she selects. She was careful not to give the impression, however, that singing is overemphasized; she wanted it clearly understood that the Minneapolis lessons deal also with other musical learnings.

Though the standard school song literature has been used in Minneapolis to achieve many of the telelesson objectives, comparatively, there have been fewer than the usual number of lessons devoted, more or less completely, to singing; on the other hand, there have been a greater number of lessons devoted to music listening. Listening was an area of the elementary school music curriculum that, on the whole, was found wanting; therefore, in keeping with the Minneapolis philosophy of utilizing television to meet specific needs, listening experiences have been especially emphasized. Visualization during listening lessons has been handled many ways, but the practice of bringing the cameras in for close-up and/or out-of-focus shots of common objects, such as a piece of tin or a block of wood, has been particularly successful. Other objects, such as lace doilies for certain types of nineteenth century music or suspended mobiles for selected contemporary pieces, have also been used effectively. These objects are not pictured on the screen indiscriminately, however; great care is taken, by using suitable slow-dissolve or quick switching techniques, to change the visualization at appropriate places in the music to illustrate form, phrasing, mood, timbre, and texture. Other more traditional techniques, of course, have also been used, e.g., visualizing the notation, identifying the themes, pointing to the instruments being played, and so forth.

All fifth and sixth grade children in the city are prepared by television to attend concerts presented each year by the Minneapolis Symphony Orchestra. The cost of the three fifth and three sixth grade telelessons, as well as the cost of sending brochures publicizing the telelessons to all school systems within pick-up range of KTCA-TV, is assumed by the Minneapolis Women's Symphony Committee. The first of the three telelessons is geared generally toward concert going, what children will see when they get to Northrop

Auditorium and how they will conduct themselves when they get there. The second and third telecasts are listening lessons which deal with what children are going to hear the orchestra play. During the second and third lessons, a few shots are taken of children sitting in the studio as though they are listening attentively to a concert, the psychology being, of course, that those in the classroom will do the same thing when they attend the concert.

The Minneapolis Public School System utilizes the medium of radio each morning to provide yet another opportunity for children to develop music listening skills and habits. These daily thirteen-minute radio listening lessons, entitled "This is Music," are also taught by Paden. On Monday mornings the lessons are designed for grades one and two, on Tuesday for grade three, on Wednesday for grade four, on Thursday for grade five, and on Friday for grade six. During the interview Garlid mentioned, "Teachers are truly amazed at the way Mrs. Paden has helped children learn to listen without having a thing to look at--that's rare these days." The radio lessons are totally separate; there has never been an attempt in any way to connect them with the music telelessons.

When asked the degree to which she considered the music telelessons to be a means of providing in-service instruction for classroom teachers, Garlid indicated that she is very much aware of the influence the telecasts often have had upon classroom teachers. For example, she has observed song bells being held in a vertical position by primary grade classroom teachers all over the city after Paden used the technique on television to help children develop concepts of high and low pitches; she recalled that the studio production staff had suggested more elaborate ways of picturing the song bells but that it was decided the bells should be presented on television in a way teachers could duplicate in the classroom. "This may be a traditional technique," she observed, "but, if classroom teachers have not learned it elsewhere, I believe that it is a technique well worth repeating." On the other hand, she looked upon television as a means of involving children with music in ways that could never be duplicated in the classroom; the approaches used in presenting some of the listening lessons were an example. "Television is an expensive medium; we can, and we should go beyond what the classroom teacher is able to do," she said. She emphasized the belief, however, that music telelessons should always be structured and presented in ways which provide teachers in the classroom the incentive and the opportunity to follow the telecast with additional instruction, even if it were necessary to secure permission from publishers to duplicate and distribute materials not included in city-adopted textbooks.

Another service for Minneapolis classroom teachers is the utilization of the medium near the end of the school year for presentation, demonstration, and discussion of available new publications and classroom materials. In the spring of the 1967-68 school year, the Music Department reserved four fifteen-minute time slots during noon hours to introduce series books, classroom instruments, and other supplementary materials which had been approved for school adoption. At the conclusion of the series of telecasts, classroom teachers submitted purchase requests to their principals for the following school year. One in-service music lesson for classroom teachers concerning the use of the autoharp was also produced by the Music Department; this lesson was well received and the advisability of presenting similar additional instruction is under consideration.

Classroom teachers at each grade level are asked to return evaluation feedback forms for the telelessons produced by the Radio-Television Department. Teachers are to evaluate the usual concerns of: level of student interest, difficulty of lesson, pacing, vocabulary, length, quality of visuals, amount of student participation, and whether or not students are provided preparation and follow-up experiences. It should be pointed out, however, that the lesson guides for all of the subjects presented via television are included, in order of presentation by date, in one complete teacher's guide. At the front of the guide are included two or three evaluation forms which classroom teachers are asked to return for telelessons of their own choosing. The teacher who utilizes a science, social studies, language arts, and music series, therefore, may not elect to return a feedback form for the music series. In 1965 the Department of Radio-Television Education and the Office of Educational Research of the Minneapolis Public Schools conducted an extensive evaluation of all televisual education. Teachers, from kindergarten through ninth grade, were requested over a period of a semester to complete forms for all telelessons regularly observed in their classrooms. Teacher judgment involved four evaluations: "very helpful," "generally effective," "ineffective," and "no report." Music fared far better than some of the other subjects taught by television; typical of the response was one second grade music lesson where, out of two hundred teachers reporting, ninety-eight, or 49 per cent, indicated that the lesson was very helpful; forty-five, or 23 per cent, indicated that the lesson was generally effective; two, or 1 per cent, indicated that the lesson was ineffective; and fifty-five, or 27 per cent, indicated that the lesson had not been watched.

XII. THE PENNSYLVANIA STATE UNIVERSITY

The Pennsylvania State University was one of the first institutions of higher education in the nation to evidence any real interest in television as a means of instruction, one of the first to utilize television for credit courses, one of the first to experiment with the medium in a wide range of educational uses, and one of the first to make precise evaluations of the effectiveness of televisual education.

From the significant educational television planning institutes held on the campus in 1952 to the sophisticated uses of the medium today, The Pennsylvania State University has been a continual and consistent leader. From almost the beginning, music has been one of the subjects taught at the university level under the auspices of the Department of Music; more recently, televised general music classes for secondary school students have been produced by the Department of Music Education. The following is an account, first, of the university music appreciation telecourse and, second, of the music series produced for secondary school pupils.

University-level music telecourse.

Until the passage of the National Defense Education Act of 1958, a considerable portion of the research concerned with instructional television was financed by the Ford Foundation through the Fund for the Advancement of Education. (6:214) The Pennsylvania State University in 1954 received one of the earliest research grants awarded by the Fund for the Advancement of Education, the purposes of which were to conduct systematic studies of the problems and the potential of closed-circuit television in higher education. Over an initial period of three years, televised instruction was compared to conventional instruction in seven courses with the same instructor teaching both in the classroom and by television. In the comparison studies, examinations which sought to measure both factual material and complex concepts were constructed in cooperation with specialists in the field of testing and measurements; the same examinations were administered to both the television and the conventional classes. (32:24) The examinations included problem-solving questions as well as multiple choice questions. (21:67) A total of thirty-two comparisons were made, and, of these, thirty showed no significant difference in achievement. (83:6) The term "no statistically significant differences" has been interpreted to mean ". . . that learning is not reduced in effectiveness by television." (83:6) A course in music appreciation was one of the subjects in which students taught by television did as well as students taught by conventional methods. (32:25)

Similar comparison studies with corresponding results were conducted by communications researchers in public schools and collegiate institutions throughout the nation. Many of these "no-significant-difference" research projects, however, have been severely criticized in recent years, particularly those written after 1958 with the aid of funds provided under Title VII of the National Defense Education Act. In fact, in the introduction of a nation-wide collection of some 350 abstracts compiled in 1964, the director of The Pennsylvania State University's instructional television project concluded that the majority of the comparisons made of the effectiveness of television teaching were simply "uninterpretable." Educational broadcasters, too, have complained that "It's about time we got beyond televised instruction that makes 'no significant difference.' Precisely what we need are programs that will make a significant difference." (28:87) The media research conducted at The Pennsylvania State University, both early and continuing, has contributed substantively to the utilization of instructional television; the exhaustive evaluation of the effectiveness, feasibility, and appropriate uses of instructional television made by its Division of Instructional Services and the contributions to the literature of educational broadcasting made by its eminent communications faculty have been both substantial and consequential.

By the 1957-58 school year, approximately 5,000 Pennsylvania State University students were receiving televised college courses in thirty different subject areas. (21:66) The peak year was reached in 1962 when slightly more than 20,000 students were enrolled in television courses; since then, the enrollment has decreased to approximately 13,000 students because of a university decision to turn some of the previously required courses into elective courses. (28:39) Music appreciation was one of the courses to become an elective. Some of the courses taught by television have been supplemented by teachers in the receiving classrooms; others have been taught entirely by television. The music appreciation course has always fallen within the latter category, with not even a proctor in the receiving classrooms.

Mr. Elmer C. Wareham, Jr., the professor with whom the early "no-significant-difference" tests were conducted, has taught the course in music appreciation since it was first televised in 1955. Given the catalog number, "Music 5," this "Fundamentals of Music Appreciation" course, for which students receive three hours credit, is scheduled over closed-circuit television for one-hour-and-twenty-minute periods three times a week. Taught three terms a year of a four-term school year, the telecourse attracts approximately four hundred students every term. That "Music 5" is not presently a required course for any degree curriculum attests to its popularity among students. Surveys conducted by the University indicate, in fact, that, given the choice, students choose to take the course by television rather than the conventional way; moreover, those who have taken "Music 5" by television indicate that they would do it again. (61:50)

This preference for television on the part of students has also been reflected in other subject areas. In surveys conducted to assess, generally, the reactions of faculty and students toward the use of instructional television, The Pennsylvania State University has found that, by a proportion of six to four, students have elected televised instruction over large-group instruction--even with the same teacher in charge of both classes. (83:9) The students' opinion of television, however, has not been shared fully by their mentors. Some faculty members have vehemently opposed the use of the medium; in fact, faculty attitude toward television has long been considered the most serious obstacle to its successful utilization at the collegiate level. One highly regarded broadcast researcher has attributed faculty resistance to television to the fact that

> . . . the college teacher. . . is threatened by the idea of having his classroom opened up to critical eyes. He sometimes regards colleagues who are successful on television as showmen, rather than scholars. These attitudes are communicated to students, and it is not surprising that motivation at the higher levels has sometimes been less than in the early grades. . . . (30:68)

The most interesting vote of confidence for instructional television at The Pennsylvania State University, however, was that ". . . among the faculty at large. . . the majority favored having their own children take a course by television from the best professor in a department rather than from a lesser but adequate professor in a regular class." (32:27)

One of the very few articles to be found in the periodical literature of either music education or educational broadcasting, dealing specifically with televised music instruction at the collegiate level, was a description of "Music 5" written for the Journal of the National Association of Educational Broadcasters in 1965 by Mr. William E. Parke, Jr., who, at that time, was a television production specialist at The Pennsylvania State University and who, for several years, was the director of Wareham's music telecourse. Parke indicated in the article that the success of "Music 5" was in great measure attributable to the instructor's knowledge of the medium. With regard to production techniques and visual interest, Parke wrote:

> The basics of on-camera techniques are second nature with Mr. Wareham. He writes on the blackboard naturally in the proper ratio; he knows the camera movements almost before they are made. When a recording is being played, and his microphone is off, he helps with the production by making suggestions to the cameramen, who relay them to the director. Because he knows television well, he is better able to visualize the course, and while on the air, he is more able to concentrate on his teaching. The result is a better course. (61:54)

During an interview conducted at The Pennsylvania State University in April of 1967, Wareham explained that he is able to leave his on-set teaching position to assist cameramen in lining up the order of visuals, and so forth, because of an especially constructed lectern and turntable which enables him, at all times, to exercise complete control over the lesson. This lectern and turntable is shown in Plate IX. The control panel of the turntable allows him to switch his microphone on or off whenever he wishes. When he is ready to cue

CUE
LINE
MIC.

Plate IX. Lectern and special turntable used in The Pennsylvania State University's "Music 5" telecourse.

Plate X. Talkback console used in The Pennsylvania State University's "Music 5" telecourse.

a phonograph recording, for example, he turns the microphone switch to the "off" position and turns up the "cue" volume control, which, with a built-in speaker under the lectern, allows him to hear the music in the studio; after he has located on the recording what he wants the students to hear, he turns up the "line" volume control, which sends the music to the classrooms. If he wishes to fade the music under and talk over it, he does so by turning down the line volume and turning on his microphone; likewise, if he wishes to skip a section or to repeat a section of the recording, he is able to do everything himself from the studio lectern. The arrangement provides for greater than usual flexibility during lessons. The instructor's turntable and microphone, of course, feed into the main audio console, where the director makes any necessary volume adjustments.

Cameramen at The Pennsylvania State University are full-time university students who work in the television studios on a part-time basis. The telecourse often requires fast and complex camera work, however; thus, the University makes every endeavor to locate students who have a good sense of pacing and picture composition as well as students who, themselves, have already taken "Music 5." Because of the number of visuals generally used in each telelesson, the production crew consists of three camera operators. An effort is also made to locate at least one cameraman who has sufficient knowledge of music to follow notation. Wareham indicated that there have been a few instances in which he has had the same cameraman or cameramen for two consecutive terms, but, most of the time, he has a different technical crew with whom to work each time he teaches the telecourse; also he indicated that he has worked with ten or twelve different program directors. "It would be nice to have the same crew all the time," he said, "but I don't think it is really necessary." Normally he will meet with the director and cameramen for about thirty minutes before the lesson is scheduled to begin.

Along with the phonograph record turntable which is operated from the studio, there is, in addition, an intercommunication "talk-back" system control unit wired to the instructor's lectern, and it, too, is operated from the studio by the television teacher. The talkback console, which is pictured in Plate X, contains a toggle switch for each of the ten classrooms connected to the closed-circuit television system used for the music appreciation course. Wareham explained that a student with a question to ask or a comment to make presses a button in the classroom which activates a light on the console and sounds a soft gong in the studio. The light continues to register on the console, but the gong sounds only once. If he chooses to answer the signal, he presses the toggle switch down, and the student's question or comment is heard in the studio and in all ten interconnected classrooms. When he releases the toggle switch, his microphone is reactivated, and he answers the question or, if necessary, flips the toggle switch back and forth for further communication with the classrooms. The only disadvantage to the system is that it is necessary for the student to go to the front of the classroom to press the talkback system signal button; it is not necessary, however, for the student with a question or comment to remain at a microphone, i.e., any student may talk or be heard from his seat in the classroom. Talkback systems have not proven at all successful in many closed-circuit television operations because students are reluctant to use them; moreover, talkback systems, according to one researcher, ". . . decrease in efficiency as the size of the audience increases--which is precisely where one of the major benefits of using television is supposed to lie." (30:19) In a study conducted by the present writer in 1965, only a handful of school systems or institutions were found to have had any success with talkback systems in televised music instruction. (82:280-83) Wareham has found that students not only are perfectly willing to use the talkback system but also frequently do use it in his telecourse; he has, therefore, utilized the intercommunications system to full advantage.

With regard to course content, the ten-week "Fundamentals of Music Appreciation" course is designed for college students who profess to have little or no background in music. Wareham devotes the first five weeks to the "raw materials of music," the sounds that are created in music, and the rhythm, melody, harmony, and form of it. The second five weeks are chronologically orientated; as Wareham put it, "we fit all of the pieces together; that is, we move back and forth from country to country, from composer to composer, and from event to event." He is concerned with the theoretical considerations of music only in so far as they are needed to develop initial understandings and appreciations. "These are not music majors," he said. When examinations are given, students are expected to remember pertinent factual information, to identify performance media by ear and eye, and to recognize compositions by period and probable composer.

When asked if he would teach the "Music 5" course in the classroom in much the same manner he does via television, Wareham responded, "Yes, I do each term, in fact." He explained that his television classes are scheduled for Monday, Wednesday, and Friday and that, normally, he teaches each term a regular classroom section of the same course which is scheduled for Tuesday, Thursday, and Saturday. He explained, further, that he requires the same textbook for each course and that it is his usual practice to utilize in Tuesday's face-to-face class the same materials he has prepared for Monday's teleclass. He hastened to add, however, that he did not wish to imply that he merely stands in front of the camera and lectures during the teleclass; on the contrary, he felt that he had been able greatly to improve the course on television because of some of the natural advantages of the medium. Parke, in his descriptive account of the "Music 5" telelessons, describes several of these advantages. In a lesson concerned with Bach's Art of the Fugue, for example,

> The eight-note subject. . . is shown on one camera. It has been drawn with black ink on the bottom half of a standard ratio gray card. The whole card is shown; consequently, the top half of the picture is blank. Then the fugue techniques are superimposed one at a time over the card already being projected. These have been on identical cards, but on the top half, so that the original subject is seen on the bottom. The different variations on it appear one after the other just above it. In this way, the students can more clearly see the changes which have been effected by the inversion, retrograde and so on, and they understand how the changes have been brought about. (61:54-55)

Other studio techniques are also described by Parke: the trace of an oscilloscope imposed on the screen to display emphatically what the instructor means by frequency, amplitude, and timbre; the occasional use of cartoons; frequent use of especially prepared art work to illustrate program and opera music; and numerous uses of still pictures and other visuals. By careful camera movement and/or use of "zoom" lenses, the director and cameramen are often able to simulate motion from still pictures or art work. Even the blackboard can be used more effectively in the studio as the following account illustrates:

> A blackboard is nearby for spur-of-the-moment ideas, and for planned demonstrations. A good example of how the blackboard is used relates to the section of the course devoted to tone-row music. Mr. Wareham explains what a tone-row is, and then builds one in class, using suggestions from the students. When he has it written on the blackboard, he goes to the piano and plays it in the various ways it can be played. While he is at the piano, the keyboard is shown, and he points out the spacings of the notes in the twelve tone scale. Then the row he has just constructed on the blackboard is superimposed on the screen, and he plays it, improvises on it, and shows some of the normal variations which can be based upon it. (61:51-52)

The course content and sequence are treated similarly in the "live" section and the television section of "Music 5," but, as Parke concludes, ". . . television enables the instructor to do many things in this course that are simply not feasible in the large classroom." (61:55)

During the fourteen years he has taught the music appreciation course on television, Wareham has collected a library of pictures and other visuals which he uses regularly in the telelessons. Having an interest in art correlation, he will often use pictures of sculpture, painting, and architecture to point up similar stylistic characteristics in music. He does not hesitate to place these and other visuals on the screen during a listening lesson, for he does not believe that the visualization draws students' attention away from the music being played. Though readily admitting that there exists no corroborative evidence to support the belief that this type of visualization enhances the musical learnings of students, he suggests, at the same time, that there is little reason to believe that the aural and visual senses are mutually exclusive. Wareham is also of the opinion that college students are interested in and want to know about the soloists and/or performance ensemble being presented; for this reason he frequently shows on the screen the record jacket or other pictures he may have of the performing artists.

Other than variation that is brought about by adopting a new textbook, Wareham indicated that the "Music 5" telecourse does not change very much from term to term with regard either to format or to content. He mentioned only four modifications when asked how he would change the course if provided the liberty and/or necessary funds to do anything he wanted to do: first, he said that if the students were to continue to receive the lessons in the classroom, he would place a signal button on every desk to remove any hesitancy students might have toward utilizing the talkback system; second, he said that he would establish a library of films of individual compositions performed by the best artists available; third, he said that he would improve the quality of sound in the receiving classrooms, _i.e._, he would install stereophonic amplifiers and speakers in each of the ten receiving rooms; and, fourth, he said that he would endeavor, in some way, to get rid of the classroom environs and establish in its place a living room atmosphere where students could sit comfortably, smoke, or drink a coke. In the latter instance he indicated that he would much prefer to have students receive the telelessons in their air-conditioned dormitories than to require them to sit in rigid chairs for an hour and twenty minutes three times a week in a classroom. He did not feel, however, that he would make any major changes in the course content, sequence, or approach.

With a course that remains essentially unchanged from term to term, Wareham was asked why he did not simply videotape it in its entirety and reuse it for several terms. The principal explanation was that, with the amount of student class participation through utilization of the talkback system, a pre-recorded course was both undesirable and incongruous. Wareham also felt that the lessons should be kept current, particularly with regard to recently released recordings and the obligation he felt to identify new or lesser-known performers. By calling attention constantly to new recordings and to upcoming concerts to be presented either on the campus or in nearby cities, he felt that students could be encouraged successfully to start or maintain record collections and/or to attend concerts, both of which he felt were important objectives of the course. An occasional lesson segment has been videotaped, however; certain demonstrations, such as the lesson utilizing an oscilloscope, have proven difficult or inconvenient to do while the class is being telecast.

There were few differences Wareham could identify between the obligations or the advantages he has as a teacher in the television studio and those he has as a teacher in the conventional classroom situation. Whether he teaches the course by television or in the classroom, for example, he has approximately the same number of students to schedule private conferences. He has been provided with a graduate assistant for the telecourse only since the 1967-68 school year. He recalled that the first term he taught "Music 5" he had received double teaching credit, _i.e._, he had received six hours credit for teaching the three-hour course; since that time, however, the telecourse has counted for three hours credit on his teaching load. He said, nevertheless, that he has always enjoyed teaching "Music 5" and does not consider it to differ greatly from other departmental teaching responsibilities; he indicated, in fact, that he would be perfectly willing to teach an advanced music literature course via the medium if ever there were a need, _i.e._, if there were enough students to take it. He saw no reason why courses such as music in the Baroque era or twentieth century music could not be successfully presented by television.

Televised music classes for junior high school pupils.

The Department of Music Education in cooperation with the Division of Broadcasting of The Pennsylvania State University applied for and, in the spring of 1965, received a grant from the Pennsylvania Department of Public Instruction to produce a series of music telelessons for the Commonwealth's junior high school pupils. Dr. Frances M. Andrews, Head of the University Department of Music Education and a nationally recognized authority in the area of junior high school general music, designed the series and entitled it "The Many Sounds of Music." Andrews, it should be noted, was no newcomer to the teaching of music via television; she had, in fact, worked as a music consultant with the Washington County, Maryland, Schools from the first days of that world-famous closed-circuit television project and had also been a consultant for the music series produced by the Midwest Program on Airborne Television Instruction (MPATI), the spectacular television operation which transmitted programing from an airplane to nearly 17,000 classrooms over a six-state area of the Middle West. As a result of these experiences, she approached the planning stages of "The Many Sounds of Music" series with many well-formulated ideas and, in the process of preparing the rationale for the grant application, developed additional views, not the least of which was the belief that an "elements-concepts" approach, to which she had long been committed, was as vindicable in the telelesson as in the classroom lesson. As originally conceived, "The Many Sounds of Music" series contained thirty half-hour lessons. The Department of Public Instruction, however, contracted initially for ten lessons; these were produced during the 1966-67 school year with Dr. John B. Fosse as the television teacher. An additional five lessons were commissioned the following year, and these are scheduled for production during the 1968-69 school year with Dr. A. Peter Costanza as the on-camera host and project director. Produced in the on-campus studios of WPSX-TV, a member station of both the Pennsylvania Educational Television Network and the Allegheny Educational Broadcast Council, "The Many Sounds of Music" telelessons were, from the beginning, recognized as the property of the Department of Public Instruction, which has jurisdiction over all matters of utilization and distribution.

Each lesson of "The Many Sounds of Music" series, from opening shots to closing credits, was the operosity of a team. In addition to being the series designer, Andrews also prepared the utilization materials and served as a script consultant. Fosse, the host for the first series of ten lessons assumed the responsibility of assembling working scripts after the objectives of each lesson had been specified, the musical content determined, and the materials to be used had been identified and agreed upon by all members of the team. The scripts never "stayed put," however; they were constantly being reworked and revised by members of the team. As the series designer put it, ". . . the programs that developed best were developed through extensive interaction in conferences of the three-member team." The third member of the producing team was the producer-director of the series, first Luther F. Kepler, Jr., and following Kepler's untimely death, Phillip C. Nelson. Lou Florimonte is the producer-director for the second series of five lessons and, as an experienced script writer, he has accepted the responsibility of assembling working scripts. Dr. Russel P. Getz, the Coordinator of Fine Arts for the Commonwealth of Pennsylvania, has also worked closely with the producing team; as the liaison between the Department of Public Instruction and the University, he has approved each script before production began. No telelesson was given final acceptance until it was viewed and approved by representatives of the Department of Public Instruction. From time to time, Mrs. Dolores Dudley, the television music teacher for the Midwest Program on Airborne Television Instruction, also served as a script consultant for "The Many Sounds of Music" series. All along the line, then, the series was a cooperative venture, a combined effort, a collective action. Members of the producing team provided the information contained in this descriptive account of "The Many Sounds of Music" series during interviews conducted at The Pennsylvania State University in April of 1967, during subsequent telephone interviews, and by written reports elicited through correspondence.

The general intent of "The Many Sounds of Music" series is to provide a learning situation for both the students and the teacher in each receiving classroom, first, by furnishing information and material for general music classes in the Commonwealth's junior high schools and, second, by demonstrating desirable teaching procedures, class planning, and ways of organizing teaching information and materials for the teachers of those classes. The telelessons are designed for junior high school students, and the general vocabulary used in the series is at their level; however, the programs may be utilized in any of the secondary school grades, seven through twelve. In point of fact, many adults have indicated that they view the programs regularly and find them interesting and enlightening.

Called a "teaching-enrichment" series in the teacher's guide, "The Many Sounds of Music" is basically oriented toward consumer listening. The manner in which the lessons are utilized, as the series designer points out in the following statement taken from the teacher's guide, depends entirely upon the receiving class and teacher:

> Each teacher who has his class watch any or all of the "Many Sounds of Music" programs will have his own ideas as to the best use these programs will serve. Schools and classes differ widely; some classes will be ready to view the programs with little or no preparation: others will need the help of fairly extensive pre- and post-telecast help. Each program may be used either as an enrichment program, presupposing some knowledge of the topic to be covered, or as an initial presentation to be used by the teacher as a springboard for further study. (103:preface)

The series is designed in such a way, then, that the lessons may be viewed either sequentially or independently. If seen individually or out of sequence, the programs are open-ended and viable as self-contained units. If viewed in succession, the lessons are designed to provide correlative reinforcement through a spiral-cyclic philosophy which permeates the entire series. Discussed in more detail in the paragraphs which follow, the threads of continuity that hold the lessons together, both as individual lessons and as a series, derive their origins from three structural approaches: (1) the emphasis that is placed on direct perception of a variety of musical performing media, (2) the importance that is attached to understanding designated elements of music, and (3) the value that is set on a conceptual organization of subject matter.

As the title of the series implies, the central focus is placed on the sounds of musical performing media or, more specifically, on how the sound of each instrument or combination of instruments is unique and how the composer and performer maximize these sounds. Within the series, the human voices and all of the commonly played string, wind, percussion, and keyboard instruments are presented, quite often in small ensembles. The plan, from the beginning, was to feature a variety of performance ensembles; that this course was followed to the end is clearly evident in the selection of titles for the first ten programs: "The World of Musical Sound," "Inside the String Quartet," "The Brass Ensemble," "The Conductor," "The Sound of Singing Voices," "Singing Voices and the Composer," "The Keyboard Instruments," "The Band," "The Symphony Orchestra," and "The Woodwind Quintet." When appropriate, there are brief discussions of the structural and physical characteristics of an instrument, e.g., the piano action in the keyboard lesson; such presentations, however, are rare and always derive from a musical context. The emphasis is on the timbre of the instrument and how the instrument is used in a musical composition, rather than on its mechanics. There is also resistance to the temptation to use the magnifying advantages of the medium for irrelevant detail simply because the extreme close-up shot is available and easy to execute; the close-up shot of an instrument is used, of course, if there is a clearly defined purpose for doing it. Great care is taken, in short, not to allow the lessons to veer toward stock factual matters of how an instrument is put together, what it is made of, how it works, and so forth; the concern, instead, is with the more intangible structural aspects of music, with developing knowledge and values through a cognitive approach, and with providing student viewers an opportunity, in a word, to understand music. The latter approach, largely cognitive centered, as the series designer put it, ". . . causes a great deal of soul searching, brain picking, discussing, and research to explicate."

What distinguishes "The Many Sounds of Music" from approaches so often used in filming or televising presentations of individual instruments and/or performance ensembles is that the entire series is tied, conceptually, to what the content originators call the "four basic building blocks of music" which, in addition to timbre, include pitch, loudness, and duration; these basic elements, of course, also include extensions, i.e., the extension of pitch into melody and harmony, the extension of duration into rhythm, meter, and tempo, and so on. Form, the organizing element of music, is also emphasized. The four basic elements of music, along with the structural element of form, become a unifying device, not only within each lesson, but also from one lesson to the next. In the lesson on brass instruments, for example, timbre and pitch are first emphasized as the color and range of the instruments are heard and discussed; the loudness and durational aspects of music played by these instruments, then, are introduced as the brass ensemble performs MacDowell's Introduction and Allegro and an arrangement of All Through the Night. The emphasis derives from the nature of the music played and the characteristics of the performing group. Not every lesson gives equal emphasis to each of the elements, however. The desire to provide variety within or between lessons, the music which an available performance ensemble is prepared to play, and the likely chance that copyright clearances for a piece of music cannot be obtained at a critical moment are three factors all influencing but not controlling the degree to which any or all of the basic elements of music are stressed in a given lesson. Throughout the series a conscious effort is made to keep the emphasis balanced, however.

All who are involved with or responsible for televised music instruction must come to grips with one perennial problem, namely, how to prepare and produce lessons that communicate a clear and unmistakable focus. As music teachers are well aware, and as the series designer notes, there are so many interesting things to do with musical material that, often enough, it is difficult to structure and maintain a well-defined lesson focus in the normal classroom teaching situation. This problem is greatly compounded in the television studio situation by the ease with which almost any type of visual may be placed on the screen, by "arty" or well meant but shallow graphic work that can creep in almost without notice, and by many other competing pressures that may tend to create a conflict between lesson objectives and the established conventions of the medium. A music lesson taught via television, like its counterpart in the classroom, can easily be filled with activity that lacks focus, sequence, and real meaning; it is for this reason that those responsible for televised music instruction must know what the substance and end-product of the lesson is to be. In short, the medium requires extremely rigorous planning and discipline. While care must be taken to keep lessons from meandering, care must also be taken to keep interest high and not to let a program lose its appeal and interest; above all, the audience must be involved. That the music telelessons of "The Many Sounds of Music" series sustain interest, even after repeated viewings, argues well for the conceptual organization of the subject matter; indeed, the programs are so concise and "fully-packed" that they *should* be viewed more than once for optimum results, a practice that, doubtlessly, will become much more common with a series of this type when a greater number of schools possess the requisite portable equipment to videotape the lessons as they are aired.

The entire series of telelessons was predicated on a concept-centered teaching approach, using, as described above, the four elements of pitch, duration, loudness, and timbre (and their extensions) as a basis and, in addition, the structural element of form. The lesson topics, of course, had already been decided upon in advance by the series designer; the first step, therefore, was to identify the way the concepts would work out in relation to each topic. As the series designer described it, the approach was, in general, ". . . to 'zero in' on *what* was to be taught in a lesson, to decide *how* best to present it, to identify the materials which would illuminate it, and then, in the closing minutes of the lesson, to summarize it." The series designer felt strongly that no new ideas should be presented after the first twenty minutes of the program, *viz*., that the last seven to ten minutes should be devoted to a reinforcement and summary of the concepts developed during the first part of the lesson. The summary often took the form of a built-in test, an innovation which is discussed below.

A partial description of the string quartet program will suffice as an example of the way in which the concept-centered teaching approach is implemented in the series. Two of the four objectives for the lesson are "to familiarize the listener with the sound of the string quartet" and "to demonstrate ways in which a composer writes music to show the specific characteristic sounds of the string quartet. . . ." The concepts to be developed in the lesson (the "what" of the lesson) are: (1) timbre, hearing and comparing the sounds of the instruments, (2) pitch, the range of the instruments, and (3) loudness or dynamics, of the instruments themselves, and the parts they play. The ways in which the objectives are achieved (the "how" and "why" of the lesson) are many and varied. After students have had an opportunity to hear the sound of the string quartet, to give but one example, a trumpet is substituted for the first violin part to illustrate the loss of uniform tonal color. Segments of the following seven compositions are selected to "illuminate" the objectives and concepts: the Haydn "Emperor" quartet for several illustrations, including the one in which the trumpet is substituted for the first violin; the Mozart _Flute Quartet No. 2 in D_ to illustrate the loss of uniform tonal color of a quartet when a woodwind instrument is added; _Frere Jacques_ to demonstrate changes of timbre with changes of range on the violin and cello; _The Bullfighter's Prayer_ by Joaquin Turina to provide an example of how a composer uses the upper range of string instruments to create a specific tonal effect and the Shostakovich eighth quartet to provide the opposite example of how the lower range of string instruments is used to create a tonal effect; and the Ravel _Quartet in F_ to illustrate legato and martelé bowing and pizzicato.

Value comments with regard to the quality of the music being performed were avoided throughout the entire series. The producing team took the position at the outset that a readiness to respond to music as an art and communications medium could be developed, that students could be provided with the musical tools with which to make value judgments, but that it was futile to endeavor to preach or teach aesthetic values _per se_. Not once was it suggested in any lesson, therefore, that a composition was a "good" or a "bad" piece of music. The concern was always with what was happening in the music, how the composition related to any of the four "building blocks" and/or their extensions, and how the composer or performer used instruments or voices to accomplish an end. Also avoided were superfluous, musically irrelevant, and/or factual comments about a composition.

Including the music segments played during the opening and closing credits, one of the programs of "The Many Sounds of Music" series contained twenty-two performance examples in the thirty-minute lesson. Other lessons included nearly as many. The script writer for the first ten lessons noted that some of the first scripts contained a greater proportion of script with fewer intervening music segments; however, in most of the scripts, it is seldom that a single page of the script does not include one or more musical examples, a procedure in keeping with a direction that emerged and took shape during the production of the series, namely, to let the content and the participants convey the message rather than the host. As the series developed, the producing team inclined toward the practice of writing verbal presentations from forty seconds to one minute in length to be followed by musical examples lasting from ten to twenty seconds. There are occasions, of course, when much longer musical examples are presented. In most of the lessons, the students are listening to music within a minute or a minute-and-a-half after the program begins, or the program may begin with the musical example itself. Though often it did take a great deal of time and research to locate a music composition that would illustrate a concept to be developed in a lesson in exactly the manner the producing team wanted it developed, there was never a problem of actually locating a musical example; the problem came in trying to secure copyright clearances to use the musical example after it had been found.

Those responsible for televised music instruction in an educational broadcast operation, large or small, face an incredible array of problems when they endeavor to secure copyright clearances for music they wish to present in the telelessons. The very word "clearance" is a tocsin to some publishers; experienced educational broadcasters, therefore, inquire about "use permissions" rather than "clearance rights" because the latter terminology tends to imply final or exclusive rights, an inference, of course, which opens an immediate alarm valve in the minds of copyright owners. The enigmatic webwork of clearance intricacies, it should be pointed out, is not so great for systems presenting "live" televised music instruction; because their programing is non-profit and not recorded, "live" instructional broadcast operations, in fact, usually do not need to pay permissions fees. The real difficulty, then, comes when permissions are sought for copyrighted music which is to be recorded by any manner of means, audio or video. In the first place, there is no simplified or direct means of getting permission to use a musical composition. It may be necessary, in fact, for the educational broadcaster to contact and deal, individually or collectively, with any one or all of the following: a publisher, a composer, a performer, a union, a record company, or an arranger. There are agencies which can be hired to handle copyright clearances, but, accustomed to handling clearances which may range in the tens of thousands of dollars for major television networks and motion picture companies, these agencies, understandably, are less eager to take or to expedite educational broadcasting accounts which may involve but a few hundred or a few thousand dollars. In the second place, permission fees are usually charged for a certain period of time, *e.g.*, a year or five years, and if a school system or television network desires to use the programing for a longer period of time, the permissions fees must be re-negotiated. The problems mount when it is realized that many city and state governments (as well as agencies and foundations) prohibit by statutes the practice of paying residual fees over a period of years, *i.e.*, they do not allow funds to be encumbered ahead for several years; when required to work under such conditions, therefore, the educational broadcaster finds it necessary to pre-pay any residual fees or to work out some type of one-time-only payment. Probably the greatest problem is that few school systems, institutions, or educational television associations, compacts, or councils are able to hire qualified personnel who know how to work with publishers and/or publishers' agents. There is little question that school music instruction via television has been and will continue to be severely constrained and hard pressed because of existing copyright laws. Legislation that passed one house of the ninetieth Congress would have provided copyright exemptions for most systematic instructional broadcasting, but the final bill (S. 597) was not enacted because of disputes over the copyright liabilities of commercial cable television systems.

As with most school systems or institutions involved with televised music instruction, the Department of Music Education at The Pennsylvania State University has experienced the usual disappointments and frustrations with regard to copyright clearances. Because the producers often wish to use compositions selected from the repertory of available amateur or professional performance ensembles in the telelessons, they constantly face the question of whether clearances can be obtained. Because of time delays encountered in securing clearances from some foreign publishing houses, it is often necessary to exclude immediately a composition from consideration--no matter how well the music might achieve an instructional objective. One possible solution to the whole dilemma, and one that has actually been given some consideration by those responsible for "The Many Sounds of Music" series, is to hire a composer. The other solution, of course, is to select only music written before 1905, _i.e._, before American copyright laws. Both courses of action, though, have obvious disadvantages.

What is ironic about the whole copyright issue is that publishers are so often unapprized of the potential of televised music instruction or, to borrow one of the industry's words, of the "promotional" values of the medium. If the telelessons are successful, the returns a publisher may eventually realize are illimitable. The student who, through understanding, derives pleasure in listening to a musical example is the student who attends a concert or buys a phonograph recording; television can reach these students and reach them in great numbers. There are publishers, of course, who are sensitive to the needs of education, including televised education, who make every effort to cooperate, and who are helpful in every way imaginable. All too frequently, however, publishers display a total lack of knowledge of television as a valid instructional resource; they do not know how to deal with clearance requests for television educators; they question the need for current literature, _i.e._, they wonder why the educational broadcaster cannot use music that is in the public domain; to them, television is an entertainment medium and that alone. The result is that fees charged for permission to use copyrighted compositions are oftentimes excessive. Those producing "The Many Sounds of Music" recall, for example, that one publisher began talking immediately in terms of $200 per minute when asked over the telephone about performance rights for a composition. It should be pointed out, too, that once a performance is videotaped and the permissions fees have been paid, a segment of the videotape may not be used again during a subsequent lesson unless an additional fee is paid.

Because of the cyclical structure of "The Many Sounds of Music" series, videotaped performance segments used in one program are sometimes appropriately used in another program, a practice which provides reinforcement and repeated hearings: for example, the fifth movement of the Hary Janos Suite by Kodaly is one of the music segments used to introduce the four basic elements of music in the first lesson of the series, "The World of Musical Sound"; segments of both the second and fifth movements of the same composition are used to illustrate conducting techniques in the lesson entitled "The Conductor"; and the Suite is the only music performed in the symphony orchestra program. The idea of "shooting in segments," however, was not the plan adopted by the television production staff during planning stages for the first ten programs; the television director of the series felt, in fact, that it would be both possible and desirable to "tape through" each program from beginning to end without stopping. A music series, though, is beset with difficulties not ordinarily found in other types of televised instruction, *i.e.*, the chances for error and the need for repeat tapings are probably much greater. Any television teacher is expected occasionally to cough or "muff" a line, but it sometimes comes as a surprise to discover that, under a different kind of pressure in the television studio, the finest professional instrumentalist may have performance tension problems, a situation which often seems to take place just seconds before the end of an otherwise clean performance segment. Asking a brass ensemble or an amateur choir to perform the same composition for the sixth time, if it has taken five previous attempts to locate the best microphone placement, can also be a ticklish card to play. In any event, only one of "The Many Sounds of Music" telelessons was videotaped on a "shoot-through" basis, and that program had to be edited and certain sections retaped, edited, and spliced, a costly investment of time. The remaining programs were all assembled and edited from pre-taped performances.

Another production matter to be decided was whether the host of the series should be presented in isolation ("in limbo") or pictured on the set with the performing guests. In this instance, there was a difference of opinion which was resolved by members of the producing team after extensive discussion. The content specialists argued that, in so far as possible, the telelessons should replicate the classroom teaching situation, a format which, to their way of thinking, meant that the television teacher should have the same freedom to move about and engage in dialogue with members of the performing groups as do teachers in the classroom. They reasoned that it would be unnatural to isolate the host from the guests and that the telelessons would more strongly convey the idea and feeling of a performance group being invited into the classroom if the host were able to appear on the same set with the performers. Eventually, it was agreed to "free" the host to move around the set, rather than have him appear "in limbo."

There being no known research on the matter, those responsible for "The Many Sounds of Music" came early to grips with divers questions, basic and perplexing, concerning the person for, the purpose of, and the role to be assumed by the television teacher or host. The series designer indicated that such questions as the following were asked repeatedly: (1) Should the television teacher emulate the usual teacher figure? (2) How much does it distract the viewing class if the television teacher mispronounces or stumbles over a word? (3) What effect does a very personable and dynamic teacher have on the learner and his reactions to the content? (4) If the teacher is ordinarily personable, what is the result? (5) Has commercial television conditioned student viewers to expect a professional to act as host? (6) With regard to physical appearance, does the success of a music series depend upon having a "Hollywood type" as host? (7) Will a glamorous host enhance or possibly detract from the lesson? The producing team eventually grappled with the question of whether or not a teacher figure was indeed necessary; in the end, it was speculated that junior high school students probably did not need the traditional teacher model nearly as much as elementary school pupils. The position taken, then, was that the emphasis was to be placed on the content rather than on the teacher as an authority figure. It was this line of thinking that suggested the use of the term "host" in place of the usual designation of the "television music teacher." The team also concluded that the urbanity, polished diction, and generally smooth camera style of a professional probably made more of an impression on adults than on students. After considerable discussion, therefore, it was decided that the probity, attitude, and more natural delivery of a music teacher were qualities that were preferred, notwithstanding occasional action and spoken blunders; teachers in the classroom, it goes without saying, move more naturally than with studied grace, and even stumble over words once in a while without attracting undue attention. In the five new lessons of the series which are presently under production, the producing team is attempting to break away even further from the traditional television teaching format and the usual prototype of the music teacher as the dominant figure; the approach, as the series designer put it, ". . . is one of letting the teacher's role be increasingly more that of a mediator between content and student and less that of an instructor." The present stance, then, according to the series designer, ". . . is that the content should . . . convey its message as much as possible through the musicians, materials, visuals, and program organization. We are maximizing the role of the learner."

The same elements-concepts approach adopted in the first ten programs of "The Many Sounds of Music" is also being employed in the five new lessons of the series which, at this writing, are under production. Though subject to change as production progresses, the five new lessons are tentatively centered around the following titles and subjects: (1) "The Marching Band: Looking and Listening," the emphasis of which is given to instrumental timbre, rhythm, and meter; (2) "What is a Good Performance?" the attention of which is on the characteristics of a good performance in terms of in-tuneness, correct durational values, loudness, and performer's style; (3) "The Accompanist," the stress of which is on the importance of the accompaniment and the accompanist and all of the musical elements utilized in accompaniments; (4) "Reeds, Reeds, Reeds!" the focus of which is on how a single object, the reed, is used musically in instruments ranging all the way from the harmonica to the pipe organ; and (5) "What Do You Know about Music?" the intent of which is to help students realize that they know a great deal about all of the elements of music if they will only listen, look, and think.

Prepared by the series designer, extensive utilization teacher aids are available for use with "The Many Sounds of Music" telelessons. Though not unnecessarily long, these teacher aids provide every manner of assistance; in fact, the guide makes it easily possible for the teacher in the classroom to prepare adequately for the lesson without having viewed it. It would be helpful, of course, if the teacher did have an opportunity to view the lesson before it is received in the classroom; to provide such an opportunity, the Pennsylvania Educational Television Network makes a practice of broadcasting the lesson during an evening of the week preceding the day it is to be shown for classroom utilization. The same format is used in the guide for each program. Several specific instructional objectives are presented first, followed by a list of concepts to be taught in the lesson. Next there are pre-telecast suggestions, such as concepts, terms, titles, or other information to be reviewed; demonstrations to be presented; listening selections to be heard or songs to be sung; and information to be placed on the chalkboard. Leading questions designed to trigger the interest and imagination of the class are also included; before the string quartet lesson, for example, it is suggested that students be asked to speculate on how string quartet players are able to "cue" each other without the use of word or hand signals, or, before the lesson dealing with the band, a question such as the following is suggested: "Would the band be affected if drums were not included? How?" Then there is a brief description of the telelesson in paragraph form. In the event students are to engage in some activity during the lesson, a practice which is frequently the case, or are to prepare themselves to do something immediately afterward, all necessary instructions and/or suggestions are provided. Careful attention is given to post-telecast learnings, which, depending upon the nature of the lesson, may include: questions to be answered; topics to be discussed; theoretical concepts to be reviewed, repeated, or expanded upon; activities in which to engage; related recordings to be presented; and suggested new directions to be pursued. The post-telecast questions are not factual questions. Believing it to be extremely important that students verbalize what they have experienced, the series designer included in the guide value-laden questions which go far beyond the factual and informational content of the telelesson: they are designed to help students make decisions and form opinions; they are not intended to serve the usual repetition-rote type of function. Selected at random from several programs (which are identified in parentheses after each question) the following are examples of post-telecast questions included in the teacher aids:

> If all players in the quartet played all the time, would the music have more or less variety? ("Inside the String Quartet")
>
> What can instrumental accompaniments do that voices cannot do? ("The Sound of Singing Voices")
>
> Would a polyphonic song make a good national anthem? ("Singing Voices and the Composer")
>
> How did Sousa and Holst differ in style of musical composition? ("The Band")
>
> Which family or section of the orchestra does not play in the 'Viennese Musical Clock?' How do the dance rhythms compare with those of a waltz? A square dance? The frug? ("The Symphony Orchestra")

The questions form a part of the cognitive approach and conceptual organization of subject matter in each telelesson, *i.e.*, when pupils hear musical sounds and relate them to different instruments or groups of instruments, when they differentiate among these sounds as being higher or lower, longer or shorter, and louder or softer, and when they verbalize these differences, they are developing concepts of timbre, pitch, duration, and dynamics. A vocabulary list is presented next in the guide, followed by miscellaneous items, such as information about the performers or performing groups and, if needed, explanatory notes of something that may have been said or done in the lesson. In one lesson, for example, the conductor instructed a percussionist to "play from the inside out"; hence a note is appended to explain that the conductor is asking the percussionist to "play from the center of the drumhead out toward rim." So that a conscientious teacher might become familiar with all musical examples presented on the program, exact information about each musical excerpt is also included in the guide. Finally, tests, matching, fill-in, and true and false questions, are included in the teacher aids for some lessons.

That there is urgent concern throughout the series for evaluation is evidenced by the fact that the producing team has included at the close of most of the telecasts a testing period, during which students in the classroom have an opportunity to appraise their own knowledges, perceptions, and understandings of what has been presented in the telelesson. These built-in tests also serve as a means of reinforcement and summary of the concepts developed during the lesson. One of the objectives of the lesson titled "The Conductor," for example, is "to show how the conductor controls the musical behavior of the band (or other musical organizations) so that its members play together as a group. . . ." This part of the lesson, then, is concerned with hand and arm gestures and cues, hand and eye signals, etc. During the test at the end of the telelesson, students are asked to identify the conductor's signals; they are shown conducting segments first without sound and then an immediate replay of the same segment with sound. Before each replay of the segment with sound, students are asked to write down the conductor's directions, i.e., an entrance cue, a cut-off cue, a dynamics-level indication, and so forth. The lesson is also concerned with the conductor's control of tempi, balance, articulation, phrasing, and general interpretation; each of these factors, too, is included in the test. Involved as it is with the visual, it is admittedly less difficult to construct tests for a lesson dealing with the conductor's role in the performance of music. Similar built-in tests, however, are included in most of the lessons of the series.

Data presented in another section of the present study tend to support the likelihood that the television music teacher (or the television music teacher assisted or advised by some type of committee) assumes, in the greater percentages of cases, the major responsibility for deciding the lesson content to be presented in televised music instruction. In contrast to the usual practice of one person deciding upon the content of a telelesson with several people making such decisions, it is interesting to note that, in planning and producing "The Many Sounds of Music" series, three people often had difficulty agreeing upon what would seem to be very basic and simple questions concerning the implicit meaning or function of a musical concept, object, act, or person. The lesson on the conductor is a case in point. The series designer recalled that "it took several hours of discussion and mutual challenging before the producer-director, the host, and the series designer-script consultant could identify and focus upon several specific functions as the primary responsibilities of a conductor." That the conductor lesson, as well as other lessons of the series, have clearly defined objectives, direction, and focus argues well for the team approach to televised music instruction, be it either a producing team or a teaching team. There may also be a strong case for more realism in televised music instruction, i.e., it may very well be that constant attempts to present highly polished lessons lead audiences to expect that instructional television operates on the same plane as commercial television and does so without benefit of comparable production budgets. Again the conductor program provides an example. To furnish illustrations of how a conductor functions, the television cameras were taken into a rehearsal, during the summer, of a high school music clinic band which had been in operation for just about a week. The band performed about as would be expected, mistakes and all, after only one week of rehearsals, but this and the view of the conductor in action gave the program great integrity and authenticity. The series designer remarked, "We told it like it was!"

XIII. PHILADELPHIA, PENNSYLVANIA, PUBLIC SCHOOLS

The role that commercial broadcasters have taken in the development of educational television has varied, as one broadcast historian put it, ". . . from the villainous to the heroic." (9:131) The latter adjective needs to be embossed, and prominently so, in the annals of Philadelphia's long history of in-school instruction via the medium. With time donated by three commercial stations, ". . . television and the schools began getting together in Philadelphia in 1947." (52:56) The city was, in fact, the first in the nation to initiate daily, continuous in-school television instruction. Network commitments gradually forced two of the stations to discontinue in-school programing, but, during the 1967-68 school year, the third station, WFIL-TV, completed its twentieth year of uninterrupted service to the schools of Philadelphia. The "Wiffil Studio Schoolhouse," the television edition of a radio series which celebrated its twenty-fifth year of continual broadcasts during the 1967-68 school year, was the first regularly scheduled series of in-school telecasts to be presented anywhere in the nation. It has been estimated that the fifteen minutes of television time and the same amount of radio time donated each day by WFIL would cost approximately $98,000 per year if paid on a cost basis and considerably more if paid according to prevailing commercial rates.

Shortly after the Federal Communications Commission allocated 242 television channels for education in April of 1952, a community corporation was formed in Philadelphia to secure funds to open an educational outlet. Sufficient funds to build and operate a station were obtained by 1956 and, in September of 1957, WHYY-TV, Channel 35, went on the air. The need for a special converter on television receivers to pick up the Ultra High Frequency station, however, impeded the acceptance of the station both in the schools and in the community. One broadcast researcher wrote at the time that a

> . . . serious handicap of UHF is that WHYY listings are carried by neither the newspapers nor TV Guide (which is published in Philadelphia), because 'the audience is too small.' Audience hunger is actually reflected in the fact that occasional program mentions in the friendly TV column of THE INQUIRER are followed by hundreds of orders for converters. But the programs go unlisted, even though they be the great Shakespeare cycle, An Age of Kings, available on no other station, or the President's press conferences, available only at inconvenient hours on other stations. An afternoon course in Russian, on UHF, outdrew the enthusiastic audiences for My Fair Lady at the theater; but without press notice. In Philadelphia, it happened that a religious group opened another UHF station and secured hundreds of 'conversions' (a confusing term here, especially since. . . its aims are 'ultra-high'). This has also been of some help. . . . (9:156-57)

The School Board of Education and the Philadelphia Home and School Associations, though, began to help with the purchase of many additional television receivers for the schools, and, eventually, the problem was solved altogether with the all-channel receiver legislation (Public Law 87-529) passed by Congress in 1962. In order to increase its coverage at the time, however, Philadelphia's UHF station became embroiled in 1958 in a five-way contest to secure a Very High Frequency channel which had been abandoned by a commercial broadcasting corporation. The station won the case and, in the closing hours of 1962, WHYY acquired Channel 12, a VHF station located across the state line in Delaware. With the prospect of a much wider reception area, ninety surrounding school districts joined with Philadelphia to organize the Tri-State Instructional Broadcasting Council, a compact which represented public and private schools in New Jersey, Delaware, and southern Pennsylvania. At present, programing which is unique to the needs of Philadelphia schools is broadcast over Channel 35, renamed WUHY-TV; programing of interest to all schools is presented over Channel 12, WHYY-TV.

Beginning with the 1968-69 school year, televised music instruction was presented via Channel 12, the educational outlet. For the first twenty years of operation, however, the commercial television stations in Philadelphia provided the facilities, production personnel, and air time to present the in-school music series. Beginning at WPTZ-TV (now WRCV-TV), the first music telecasts were presented in 1948. (52:57) After a few years the lessons were transferred to WFIL-TV. Though Philadelphia had an educational UHF station as early as 1957 and acquired an educational VHF station in 1962, WFIL-TV continued to present the music series until the close of the 1967-68 school year.

The title of the music series is "R for Rhythm." It has been presented in succession for twenty years and has become, therefore, the oldest continually produced music series in the nation. The television music teacher during this period has been Mrs. Catherine Frasetto Reilly. Reilly's experiences with in-school broadcasts, indeed, go back five years before the telelessons were initiated, for, in 1943, she began a series of in-school radio programs entitled "Fun With Rhythm." It should be noted that these radio lessons also continued without break up to the end of the 1967-68 school year and that they, too, were presented via the broadcast facilities of station WFIL. Reilly recalled, during interviews conducted with the writer in Philadelphia in May of 1968, that the numerous writings in professional publications and music journals in the early 1940's dealing with the importance of providing properly guided rhythmic experiences in the classroom heralded something of a "rhythm movement" in music education which, by 1943, had reached full bloom in the Philadelphia public schools. It was quite natural, therefore, that the title of her radio series, and subsequently her television series, should reflect the pervading interest in rhythm and movement. Early references to the television series as a "televised version" of the radio series provide some indication of the esteem with which the radio lessons were held. One person familiar with Reilly's radio broadcasts, upon observing a demonstration of televised music instruction presented by her at the 1949 meeting in Baltimore of the Eastern Division of the Music Educators National Conference, wrote: ". . . Reilly's work with eight first and second grade pupils . . . was a vivid and stirring example of how the added dimension of sight . . . multiplies the impact of the program." (78:92) After twenty-five years of teaching the radio lessons, Reilly discontinued them when she took her "R for Rhythm" television series to Channel 12 at the beginning of the 1968-69 school year. While still at the commercial station, she spent half of her time with the radio series and the other half with the television series. Now that she no longer presents the radio lessons, she has introduced at Channel 12 a second television series entitled "The Sounds of Music."

As they are presently being telecast on Channel 12, the "R for Rhythm" series is designed for the kindergarten through third grades, and "The Sounds of Music" series is intended for the fourth through eighth grades. When she did only the "R for Rhythm" series on the commercial stations, Reilly changed the grade level from year to year. The decision to focus on either the lower or the upper elementary grades was made at the end of each year on the basis of a poll taken by the Division of Radio and Television Education of classroom teachers utilizing the lessons. She indicated that, over the twenty-year period, the requests were greater for the lower grades; she pointed out, however, that whenever the telelessons were provided for the lower elementary grades, she designed the radio lessons for the upper elementary grades, and vice versa. During recent years the lessons have been fifteen minutes in length; they were thirty minutes long when first presented at WRCV-TV, but, with the move to WFIL-TV and subsequently to the educational channel WHYY-TV, they have been, and are presently, fifteen minutes in length. They have always been presented once a week.

It was not until the music telelessons were moved to the educational channel that Reilly had an opportunity to view each one of them on tape. At Channel 12, the "R for Rhythm" lessons are videotaped each Tuesday and aired on Wednesday; "The Sounds of Music" lessons are presented "live" on Thursday but are videotaped at that time for a repeat showing on Friday. The tapes are not retained for any additional use, however. While at the commercial stations, Reilly always presented the lessons "live." She occasionally had a chance to view a tape of one of her lessons, though, when she visited certain schools. Beginning in the spring of 1966, the Philadelphia schools, with the aid of a Federal Title I grant, undertook an experimental project to explore the uses of portable videotape recorders in some of the city's schools. Thirty-three schools in the city were equipped with closed-circuit television systems and videotape recorders. Because of scheduling problems, i.e., broadcast schedules not coinciding with school bell schedules, many schools had been unable to utilize the full potential of in-school television instruction; the project was designed, therefore, to permit the individual schools to record the lessons "off the air" and to re-distribute them to the classrooms through closed-circuit cables whenever classroom teachers wanted to use them. Non-professional citizens in the respective school communities were hired and trained as Television Materials Assistants to operate the equipment. According to reports available from the Division of Radio and Television Education, the project was most successful; the utilization of the medium, in fact, quadrupled in the greater percentage of the thirty-three schools.

Since the television music teacher in Philadelphia is hired on a ten-month contract, the initial preparation for the music series is done during the month of July. The initial planning, then, is presented to the Director of Music Education and eight vocal music supervisors for suggestions and criticisms. The vocal music supervisors, representing each of the eight administrative districts within the city of Philadelphia, are involved with the television series to the extent that each chooses two or three classrooms from his or her district each year from which students are selected to appear on the telelessons. Reilly recalled during interviews that she started with four children but that, little by little, she kept adding students until she reached a full-size class of thirty or so students for most of the telecasts. After the content of the lessons is decided upon, each vocal supervisor is given a detailed run-down of the lessons for which he or she must provide a student class. The vocal supervisors, in turn, ask classroom music specialists within their district to work with children in the classrooms that have been selected to participate in the telecasts. Shortly before the telecast is to be presented, the television music teacher goes to the classroom to add or delete musical activities and to time and refine what the classroom teacher and music specialist have done to prepare the students for the telelesson. Reilly strongly supports the use of an on-camera class. She works with students in the studio in very much the same way she works with them in the classroom. She does point out, however, that teaching in the studio has to be much more colorful than teaching in the classroom, i.e., that the telelesson has to move along at a much more rapid pace and that the television teacher has to depend upon the classroom teacher to reinforce some learnings after the telelesson as a music teacher in the classroom would do during the lesson. Reilly feels that having a student demonstration class in the studio helps her to judge lesson pacing and also helps her to decide whether the programs are above or below the grade-level ability of students in the receiving classrooms.

From the very beginning, the purpose of televised music instruction in Philadelphia was to "enhance and enrich" the daily classroom music program. Though every effort is made throughout the series to structure a logical and psychological sequence of learnings, each lesson is complete in and of itself. Each lesson deals with a single topic, and on this point Reilly is insistent. She is of the opinion that television music teachers often try to include entirely too much in one lesson. "I have learned to take a single concept," she said, "and spread it over several lessons." The telelesson topic usually centers around a single element of music, i.e., meter, duration, tempo, form, a chord, a rhythmic or tonal pattern, or some element of interpretation or expression. All of the telelessons follow very closely the curriculum guide published by the Philadelphia Division of Music.

The elements of music are not presented in such a way that students are expected to remember forevermore what is taught in a telelesson; rather, the approach is one of endeavoring to provide a memorable experience with music and, if students view all of the lessons, to repeat the experience again in another telelesson with a different piece of music and in a different setting with the hope that new insights and understandings will develop. One "R for Rhythm" lesson, for example, dealt exclusively with composing rounds (the element here was the tonal pattern do-mi-so); this lesson was preceded with a lesson that dealt with singing and playing rounds and was followed with a lesson that dealt with writing words for a round and then dramatizing it. Performance ensembles are frequently presented in both television series but, again, presented in such a way that an element of music is emphasized. One recent lesson in "The Sounds of Music" series, for example, presented a "pop" ensemble made up of six Temple University music majors who called themselves "The Synthetic Sounds"; the entire lesson was devoted to the concept of syncopation, and each piece performed by the group illustrated a different type of syncopation. More often than not, however, the telelessons which present performance ensembles focus on the element of timbre, the sounds of individual instruments or combinations of instruments.

Telelessons in the upper elementary series often have a related-arts orientation. One unit of three lessons, for example, presented "changing-scene" comparisons of music, art, and the dance. The first lesson, called "The Changing Scene in Music," dealt with stylistic differences between the music of eighteenth century composers and the music written by a young Philadelphia high school composer. The second lesson, called "The Changing Scene in Music and Art," presented comparisons between music and painting of the Baroque era and music and painting of today. The third lesson, called "The Changing Scene in Music, Art, and the Dance," compared the classical ballet with modern interpretative dance.

One series book is used with the telelessons as a basic song source, and children are often asked to refer to it during the lesson. The songs to be used during the telelesson are identified in the teachers' guides along with, in many instances, comparable songs selected from other book series. Close-up shots of the page of a book being studied during a lesson are pictured on the screen for those classrooms which may not have the book. Reilly indicated that at one time she copied the songs on large art cards but found that children were just as able to read the close-up shots of the page as they were the art cards. She often cites in the teachers' guides other general references and song sources which she thinks may be of interest to classroom teachers. The teachers' guides are distributed to classroom teachers at the beginning of each month; all of the lessons to be presented during the month are described in a paragraph which also includes pre- and post-telecast teaching suggestions.

From October 17 to November 1, 1966, students in thirty-five Philadelphia schools had the unique experience of viewing instructional television in color. To provide school personnel an opportunity to make subjective evaluations of the general effectiveness of color television, WFIL-TV agreed to colorcast the daily lessons of the "Wiffil Schoolhouse" for a period of five weeks. The "R for Rhythm" telelessons, of course, were still being presented by WFIL-TV at that time. To provide as much coverage as possible, five manufacturers loaned to the schools forty color television receivers which were distributed among all eight districts. As might be expected, the art and science telelessons were vastly improved with the addition of color. According to one report, "the teachers and children stated that color did not seem important in understanding the lessons in music, news, and story telling--although color did lend enjoyment." (27:554) When asked about it, however, Reilly took issue with the report; she felt that it may have represented the feelings of too few people. In general, she felt that color gave depth and meaning to all of the subjects taught during the five-week period; specifically, she felt that color had been used to great advantage in the music telelessons, e.g., to contrast durational and intervalic symbol relations, to show the costumes worn by ethnic performance groups, and so forth. Considering the many pioneering educational broadcasting projects that have been conducted by Philadelphia's imaginative and forward-looking Division of Radio and Television Education, one does not find it at all surprising that the color project took place in that city.

XIV. THE UNIVERSITY OF WASHINGTON

Channel 9, KCTS-TV at the University of Washington in Seattle, was the ninth educational television station in the nation to reach the air. That the university was selected as the licensee for the station, though, was more by situation than by design. A Citizens Committee, including representatives from the Seattle and King County schools, the University of Washington, the Seattle University, the Seattle Pacific College, and the Seattle Public Library had planned to operate the station as a non-profit community corporation. A state law in Washington prohibiting the delegation of financial and legal responsibilities to a group of independent agencies, however, forced a change in plans. The University of Washington, as it turned out, was the only institution that was able to assume the obligations of operating the educational outlet, and it did so. A community-wide fund drive in which Seattle parent-teacher groups took a leading part, the gift of considerable technical equipment from the owner of a commercial broadcasting corporation, and the funds provided by the Ford Foundation (through its Fund for Adult Education and through National Educational Television) enabled KCTS-TV, from studios located on the campus of the University of Washington, to go on the air in December of 1954.

From Channel 9's beginning, operating funds have been provided by the cooperating public school systems, the three institutions of higher learning and by the Seattle and King County Library Boards. Telecourses taught by the faculties of Seattle University and the University of Washington are presented during the evening hours as are children's programs and general cultural and informational programs for adults. It is estimated that in excess of sixty-five school districts, though not all are participating members, utilize the station's daytime in-school instructional service. Participating school districts make pro-rata payments of one dollar per pupil per year to support the cost of operating the station and of printing and distributing the teachers' guides. An additional fluctuating fee based on per pupil cost is charged each participating district to cover the cost of salaries for television teachers.

The responsibility for in-school music instruction at KCTS-TV is placed in the hands of representatives from participating school districts who are appointed to serve on a Television Music Curriculum Committee. In size, the committee numbers from twenty-five to thirty members, most of whom are music educators; there are, however, a few school administrators who serve on the committee each year along with several members of the station's professional staff. The Curriculum Committee decides the general direction of all in-school televised music instruction and determines the program objectives for each grade level. These objectives are stated in terms of desired outcomes for each grade level and are included in the opening pages of the teachers' guides. After the objectives have been decided upon in committee meetings, the television music teachers are given the freedom to implement the objectives in whatever manner they choose. If a specific series songbook is to be selected as a basic text for a given grade level, this decision is also made by the committee. Finally, the responsibility of selecting television music teachers is assumed by the Curriculum Committee. Likely prospects are encouraged by committee members to come to the station for an orientation meeting with broadcasting personnel, at which time they are given some instruction with regard to presenting a lesson and preparing a script. If the prospective television music teacher is interested in pursuing the matter further, studio time is scheduled to make a ten-minute audition tape. The Television Music Curriculum Committee then screens the audition tapes and makes a choice.

The Curriculum Committee, from the very beginning of televised music instruction in Seattle, has selected a man and woman teaching team as television music teachers for each series. This team of two music teachers has always provided instruction for each lesson at all four grade levels. The following teams have been responsible for televised music instruction at KCTS-TV: Mrs. Marjorie Watters and Mr. Robert Young, Mrs. Watters and Mr. David Eddy, Mrs. Patricia Kloes and Mr. Eddy, and the present teaching team, Mrs. Carolyn Nordvik Alderman and Mr. Eddy. Alderman and Eddy provided the information needed to prepare this report during interviews conducted in Seattle in March of 1968. Eddy indicated that the Television Music Curriculum Committee has, upon occasion, considered the question of changing to a single-teacher format but has always voted overwhelmingly against the idea. He mentioned that he felt the committee might look with favor upon the thought of utilizing an individual teacher for kindergarten or secondary school pupils, were it to decide to produce televised music instruction for these grade levels, but that the committee strongly supported the team-teaching format in the telelessons for which it is presently responsible.

Televised music instruction produced at KCTS-TV is for grades one through four. All telelessons are videotaped and are fifteen minutes in length. There are two lessons a week for each series, and each lesson is broadcast several times during the week to permit teachers to use the instruction at times most suited to their classroom schedule. The fourth grade telelessons, for example, are presented three times a day on Wednesdays and Fridays. The titles and grade levels of the series presented during the 1967-68 school year were as follows: "Let's Sing Together," for first grade; "Merrily Sing!" for second grade; "Singing Sounds," for third grade; and "Sing Around," for fourth grade. There has not been a need for televised music instruction for the upper elementary grades because most of the school districts served by the station have music specialists who visit the fourth, fifth, and sixth grade classrooms on a regular basis; moreover, the upper elementary grades, in most school districts, have instrumental music programs. Some school districts, however, take advantage of the fourth grade telelessons in addition to the two lessons taught each week by a music specialist; other districts do not use the fourth grade telelessons at all. In addition to the regular music instruction presented twice a week for grades one through four, KCTS-TV also produces "Music of the World," a series of music "specials" for intermediate and upper elementary grade students. These twenty-minute in-school programs present the music of the many ethnic groups living in and around Seattle; the hosts for the series are from the Ethnomusicology Department of the University of Washington.

The music series for the first four elementary school grades are contracted to run for five years but are usually remade before the five-year period is up. Eddy prefers that a series not be allowed to run for more than three years but adds that his principal reason for suggesting a three-year time limitation is that the lessons have become outdated in looks, i.e., changing hair styles and clothing. When asked if he felt that classroom teachers were better able to use the lessons the second or third year they are shown, Eddy indicated that classroom teachers frequently tell him that they are happier with the "new" series being presented because the lessons are easier to follow and have a better sequential structure and that these teachers often find it difficult to believe that they are viewing the same series for the second time. Each series, of course, contains sixty-nine or seventy lessons. He added, however, that a few teachers tell him that they are getting tired of watching the same series for three years, often by saying that the children are getting tired of watching the same lessons; and, of course, the students are not watching the same series at all--they have moved to another grade level and are viewing a different series.

With regard to teaching format, students are sometimes used in a lesson to provide a demonstration of a folk dance or for some similar purpose, but a studio class, as such, is not used. The need that most television music teachers have for someone to assist them in the studio by singing a harmony part, playing a chording, melody, or percussion instrument, and so forth is unnecessary at KCTS-TV because of the team-teaching format. The team approach also provides the television teachers and the producer-director with a variety of opportunities to change pace or visualization: either one or both teachers may be shown on the screen; one teacher may repeat, support, or reinforce what the other teacher has said or done; the teachers may present an idea by engaging in dialogue; or one teacher may pick up and finish a discussion or activity that the other teacher has started. Because students are conditioned to seeing two teachers, a sudden shift of direction, if necessary, is more easily accomplished and is less noticeable. Neither teacher assumes the role of a "lead" teacher for any grade level; from the students' observation post in the classroom, both teachers are of equal stature. The television teachers also do all research and preparation for each telelesson as a team; both are full-time television teachers, i.e., neither one has other teaching or consultant responsibilities. The station's production schedule is arranged so that the television music teachers are usually able to have the studio mostly to themselves on the morning of the day the lesson is to be videotaped; they are also able to rehearse with the technical crew for an hour and a half in the afternoon before the lesson is taped.

Eddy characterized the music series produced at KCTS-TV up to and including the 1967-68 school year as "on-going and developmental." The series are cyclical in structure with constant return to important musical considerations, the concepts to be developed in one telelesson being based on those introduced in previous lessons. "We identify the objectives we hope to attain," he said, "and then select materials we can use to achieve these ends." Realizing that many first grade children had had few opportunities to develop a cultural awareness of traditional Western musical sounds, the teachers emphasize in the first series of telelessons the learning of traditional nursery rhyme melodies. The visual aspect of television is used to advantage, here, to picture nursery rhyme characters and to present large visuals representing concepts of high and low pitches. The first grade series also provides the following experiences: singing games and action songs, a feeling for phrases, the use of melody and rhythm instruments (introduced one at a time), a feeling for and a response to beat and meter, and melodic contour and scale patterns. The stress is on aural and physical responses, not on printed symbology. The second grade series begins to show in notation the experiences with music that are developed in the first grade series, though not always in traditional notation; the television teachers take the position that the concept of high and low is strictly a learned concept, and they move slowly and with great care toward the visualization of notes on a staff. Many of the experiences presented in the first grade, *i.e.*, developing singing voices and pleasing tone quality, providing additional experiences with physical response to music, and developing greater awareness of tonal patterns, are reinforced the second year. The third grade series continues in very much the same manner; children are provided experiences which help them develop tonal memory, an awareness of the tonal quality of orchestral instruments, an ability to sing in tune and with pleasing tone quality, wide opportunities for physical responses to music, continued use of rhythm and melody instruments, and additional reading experiences, *e.g.*, scale-wise patterns, octave skips, and do-mi-so. The fourth grade series continues to reinforce learnings developed in the earlier series and adds beginning experiences with harmony (rounds, descants, singing in thirds, etc.) and seeks to develop growing independence in the ability to read rhythmic and melodic patterns.

The television music teachers at KCTS-TV are of the opinion that, in at least one respect, the perennial problem of visualizing musical notation has actually worked to their advantage. During an interview, Eddy made the following observation:

> We early recognized the fact that music is a linear looking thing that is written horizontally; it doesn't adapt to the [3:4 rectangular] aspect ratio of television. If you show a page of music, you are not going to be able to see the individual notes. About the best you can do with notation, and show it clearly so that children in the back of the room can see it, and I mean *really* see it, is to place no more than six or seven notes on the screen. This would seem to be an extremely serious limitation in teaching music by television, and, yet, we have found that the limitation has forced us to study very carefully what it is we feel we *actually* need in the way of notation. I think our telelessons are the better for it.

Throughout all of the series, then, the television music teachers have restricted the number of notes shown on the screen to no more than six or seven. Eddy explained that he not only wanted to show the notes clearly on the screen but wanted, further, to be able to manipulate them, i.e., to be able instantly to show how a tonal pattern would look and sound if a note were moved up or down a step. The television teachers first tried to use flannel boards and other similar approaches but were never certain whether the notes would stick where they were placed. In the end, they devised a metal board which they covered with a thin layer of felt and purchased little ceramic magnets to attach to the back of each note. Even the lines of the staff, the clef sign, and the sharps and flats are made of a magnetic rubber which causes them to stick tenaciously when placed on the metal board. In several lessons, Eddy placed the notes of a tonal pattern on the board without a staff and then, with a movable staff that he made from five wooden dowels, shifted the staff up or down a line or a space to illustrate the concept of a musical sequence. The visualization on the screen was excellent.

Eddy would prefer to have students in the classroom use music songbooks during the lesson, not so much to sing from them but to be able to refer to certain phrases or measures and/or to be able to ask students to find tonal or rhythmic patterns being studied. For the present second, third, and fourth grade series, one songbook is identified as a basic text, and the teachers' guides list comparable songs from other book series. More and more often, however, the Television Music Curriculum Committee has found that districts are purchasing different texts; the decision has been made, therefore, to move to a multiple text approach and to make every endeavor to see that classroom teachers have at least one copy of all the different book series used in the telelessons. Another reason, and perhaps a more significant one, for moving to a multiple text approach is that the Television Music Curriculum Committee has decided to adopt a Kodaly method in the production of upcoming television music series. There is, according to Eddy, "a great deal of enthusiasm" in western Washington for the Mary Helen Richards adaptation of Kodaly teaching techniques. These techniques, then, are to be incorporated into the new first grade series which is to be remade during the 1968-69 school year. Some Kodaly techniques, notably the hand signals for pitch degrees, are utilized in the present third and fourth grade series.

The teachers' guides utilized for the present four series divide each lesson into two parts, namely, the emphasis of each lesson and the follow-up suggestions. Most lessons of the seventy-lesson guides are printed on one mimeographed page, never more than two pages. The lesson emphasis is stated in a few words, e.g., "Reading a sequential note pattern," "Reading repeated scale tones," "Harmonizing by means of echo singing," "Appreciating the songs of other cultures," "Discovering like phrases," and so on. Immediately under the emphasis statement is a list of songs which includes the song to be taught in the lesson and comparable songs to be found in different book series. Some of the songs are starred to indicate that the song is a review song, i.e., that the song was taught the year before in the television series which precedes the one students are viewing; the greater percentage of lessons in the second, third, and fourth grade teachers' guides list at least one review song. A drawing of an open book is placed at the top of the page for those lessons in which the television teachers recommend that students in the classroom use books; inside the drawing of the open book is included the name of the book series and the page number of the song. Classroom teachers are asked in the guide preface, however, not to tell children the page number until it is announced during the lesson. Books are first utilized in lesson twenty-one of the second grade series. The follow-up suggestions include not only a variety of related activities from which classroom teachers may choose post-telecast instruction but also numerous procedural suggestions of the type found in collegiate music education textbooks. Also included at the back of each of the teachers' guides is a collection of songs. Both television teachers receive extra remuneration during the summer months to plan a new telecourse, to prepare the teachers' guides, and to secure all necessary copyright clearances.

When asked if he felt that the telelessons served as a prototype for classroom teachers to follow, Eddy responded that one of the principal reasons, originally, for embarking upon a program of televised music instruction in Seattle was to provide a kind of in-service instruction for classroom teachers. He felt that, to a degree, this end had been achieved, particularly with classroom teachers who have some desire or inclination to teach or to learn to teach music. He was most candid, however, in expressing reservations that the telelessons would go very far toward encouraging or providing assistance for those classroom teachers who either are afraid of teaching music or simply do not want to do it. "The lessons will help to the extent that they will provide music classes for these teachers, and they are going to be grateful for it," he said, "but, if television were taken away, I doubt that very much music would be taught in these classrooms the following year."

Evaluation of the four series is handled in two ways. First, the members of the Television Music Curriculum Committee view the lessons, talk with teachers in their district, and provide reports for the television teachers. The second way is through regular classroom visitation on the part of the television teachers. Observations in elementary schools of the area are scheduled as frequently as possible. Usually a morning or an afternoon is spent in one school, and all of the classrooms are visited. The television teachers sing with the students and ask them questions about the telelessons; if the classroom teacher is not able to provide the information they desire, the students usually are.

XV. ST. PAUL, MINNESOTA, PUBLIC SCHOOLS

About the only distinction without a difference that can be made between the programs of televised music instruction produced by the Music Department of the St. Paul Public Schools and those produced by the Music Department of the Minneapolis Public Schools is that both systems utilize the same community educational television station, KTCA-TV. In nearly every other respect the instructional objectives and the program approaches are antipodal. For example: (1) St. Paul concentrates its efforts on two grade levels, whereas Minneapolis spreads the instruction over all elementary school grades; (2) St. Paul adheres to a regular weekly broadcast schedule, whereas Minneapolis follows a changing broadcast schedule; (3) the St. Paul lessons, for the most part, are presented "live," whereas the Minneapolis lessons are videotaped; (4) St. Paul considers the televised instruction it produces to be "direct teaching," whereas Minneapolis considers its televisual programing to be "supplemental teaching"; (5) students, ensembles, and guests are frequently presented on the St. Paul lessons, whereas the greater part of the teaching is done by the individual television teacher on the Minneapolis lessons; and (6) the St. Paul lessons are highly structured with regard to sequence, i.e., each lesson builds on the preceding one, whereas the Minneapolis lessons, though sequential, are self-contained, i.e., each lesson is complete in and of itself. There are also a number of other differences which, of course, are to be expected when instruction is provided by educators with differing approaches, traditions, and philosophies of music education; each department, however, speaks highly of the efforts of the other, and both departments regard the diverse approaches as healthy and mutually stimulating. As one person put it, ". . . you can make your own judgments in this twin-city area as to whether you want to go this way or that. . . ."

St. Paul began its program of televised music instruction at the start of the 1958-59 school year. Because of an administrative policy which limits to two or sometimes three years the length of time any teacher in the system may teach via the medium, televised music instruction over the years has been the responsibility of the following five teachers: Mrs. Karen Larson Wasko during the 1958-59 and 1959-60 school years; Mr. Henry Snyder during the 1959-60 and 1960-61 school years; Mrs. Rhoda Stein during the 1961-62 and 1962-63 school years; Mrs. Beatrice Engh Johnson during the 1963-64 and 1964-65 school years; and Miss Lillian Giere during the 1965-66, 1966-67, and 1967-68 school years. Mrs. Evelyn Odland is scheduled to become the television music teacher beginning with the 1968-69 school year. From the beginning of televised music instruction in St. Paul, Mr. John McAlpine, the City Supervisor of Music, has selected two elementary school grades for which to provide music telelessons; the lessons during the last three school years have been directed to third and sixth grade pupils. The present plan is to focus on the second and sixth grades during the 1968-69 school year and, thereafter, to place the principal emphasis on grades one, two, and three.

Entitled "Singing Together," the telelessons for third grade children are fifteen minutes in length and are presented two times each week. The intent of the series is to provide direct music instruction. Giere and McAlpine indicated during an interview in March of 1968 that the lessons are taught on television as similarly as possible to the way they would be taught in a third grade classroom. Both rejected criticisms that are sometimes directed against the practice of transferring traditional classroom techniques to the television screen. The principal emphasis of the series is upon teaching children to read music; most of the lessons, then, include the following taken from the teacher's guide:

> 1. Review Song: This will include the song taught most recently.
>
> 2. Ear Training Drill: This is a class drill. The phrases will be sung using the neutral tone 'loo'; the class will sing the same phrase using syllable names.
>
> 3. Sight Singing Drill: On the screen the teacher will show the syllable names for a short tune. . . . The children, after 'do' is sounded on the pitchpipe, will sing the tune . . . giving correct pitches to the syllable names. This is a music reading drill.
>
> 4. Note Songs: Learning new songs by reading and singing syllable names to the printed notes in the music books is the major portion of music in the third grade. Our music program is aimed at developing fine music readers. The classroom teacher will have to take active part in the TV lesson on these days to be sure her class is singing the correct pitch.
>
> 5. Rote Songs: Rote songs should be a part of the music repertoire for third graders; rote songs will be taught occasionally by the TV teacher.
>
> 6. Listening Lesson: Music appreciation is an important part of music education. Approximately every fourth lesson will be devoted to listening.
>
> 7. Review of Songs Learned: This will be a list of the songs learned.

In the event parts of the lesson are omitted because of time limitations, classroom teachers are urged to consult the detailed suggestions included in the teachers' guides and to continue with these missing parts after the telecast. Almost all of the songs used in the telelessons are selected from the single city-adopted music textbook; songs not in the basal series book are included, with permission of publishers, in the teachers' guides. The "Singing Together" series, then, is a formally organized, tightly structured, and traditionally conceived third grade telecourse. From time to time single lessons or lesson units are included which deal with instruments of the orchestra, folk dances, seasonal programs, or special music programs taking place in the twin-city area.

As in most operations where emphasis in a telecourse is placed on music reading, the St. Paul production staff had to come early to grips with the problems of transmitting music symbology. The teleivison music teachers first tried to picture the notation directly from the songbook; finding this technique unsuitable, they endeavored afterward to utilize art cards, a drum roll, an overhead projector, and a roll drop. None was completely satisfactory. Rear-view projection was finally accepted as the technique which contrasted most crisply the black notation against the white background. All the songs in the series book, then, were photographed, and the slides projected in the studio through a four- by five-foot translucent screen. From the projection screen it is possible to picture clearly the entire song, to pan the phrases, or to isolate a single measure. Children in the receiving classrooms, however, are also asked to have their songbooks open and ready to use because, first, Giere wants the notation to be immediately available in the event of poor reception, and, second, she wants children to work from the songbooks, e.g., to be able to "fence in" tonal patterns being studied. It is in the latter instance only that she experiences some difficulty with the rear-view projection screen, namely, being unable to do her own "fencing" on the screen. When it is necessary to set apart a tonal or rhythmic pattern, she either must do it herself with a pointer or must depend on an assistant in the studio to do it for her.

The principal purpose of the sixth grade series, which McAlpine refers to as a "music appreciation" telecourse, is to provide an overview of musical forms, styles, media, and historical epochs which sixth grade pupils subsequently study in more detail during required junior high school general music classes. Entitled "From the Record Shop," these twenty-minute telelessons, the sequence and the structure of which are handled by units, are presented once a week. During the 1967-68 school year, for example, the units were based on various ethnic dances; on performance media including the symphony orchestra and orchestral instruments, pipe organ, and choral music; and on music forms, namely, opera, oratorio, art and folk songs, theme and variations, minuet and gavotte, canon and fugue, marches, programmatic forms, ballet, and jazz. Also included in the series each year have been lessons which prepare all St. Paul sixth grade students to attend civic opera and symphony performances. Giere has frequently presented on the "Record Shop" telelessons solo and ensemble performances, the performers for which have willingly come to the studio either from the community at large or from the public schools. During a lesson on Chopin, for example, she presented a high school pianist; she has also presented numerous other instrumental and vocal soloists, both amateur and professional. She has occasionally presented junior high and senior high school bands and choral groups, and she has also made regular use of folk dance groups prepared by the St. Paul Supervisor of Elementary School Physical Education. A special feature of the "Record Shop" series has been a lesson near the end of the school year entitled "Sixth Grade Exhibit." On this lesson students exhibit art work they have done which has been correlated with music themes or music listening lessons, display music notebooks they have kept in connection with the telelessons, and demonstrate any type of special or unusual performance abilities they have developed during the school year. Giere indicated that, for the most part, she has not found it necessary to use a textbook or a songbook in connection with the sixth grade telecourse.

Giere gives full time to television music teaching, *i.e.*, she assumes no other teaching or consultant responsibilities. McAlpine prepares the teachers' guides each year, a task usually requiring him to work closely with the television teacher in both the preparation and presentation of the telelessons. Somewhat unusual, with regard to work load, is the fact that Giere prepares both sides of the script, the "audio" *and* the "video" side, *i.e.*, she is responsible not only for the content and sequence of the lesson but for the specific camera shots as well.

Almost all of the music telelessons produced by the St. Paul Public School System have been presented "live." Many of the "Record Shop" lessons were videotaped during the 1967-68 school year, but not with the intent of reuse during subsequent years; the lessons were videotaped as a matter of convenience and were broadcast shortly after they were recorded. If allowed to continue the practice of presenting guest performers and otherwise making use of available community and school resources, Giere and McAlpine indicated that, if need be, they would not resist the idea of videotaping some of the sixth grade music appreciation lessons and of reusing them another year;[10] both, however, were disinclined to want to commit the third grade music series to tape. Giere felt that the impersonal effects of the machine were considerably diminished if she, as a television teacher, were able to keep the lessons "current," i.e., if she were able at least to comment on the weather or this afternoon's baseball game as other teachers are able to do. She called attention, also, to changing fashions, that an out-of-style dress or coiffure was immediately apparent to children with resultant loss of telelesson impact. McAlpine, likewise, prized the spontaneity and simultaneity of the "live" lessons.

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[10] Subsequent correspondence with McAlpine revealed, in fact, that most of the "Record Shop" videotapes *were* reused during the 1968-69 school year. Giere, who is presently an elementary school vocal teacher, updated the series by incorporating nine "live" lessons which dealt with current community musical activities.

McAlpine considers the in-service implications of school television to be one of the most significant contributions of the medium. The belief that classroom teachers are able to develop teaching competencies through regular observation of a qualified music teacher and through continuation in the classroom of work initiated on television is the principal reason he has, several times, changed the grade levels that are to receive the instruction. The practice has been to select two grade levels, to concentrate on upgrading the quality of music instruction done in these grades for a period of at least two years, and then to switch the instruction to two different grade levels. In recent years the lessons have been presented to third and fifth grade children, to fourth and second grade children, and, during the past three years, to third and sixth grade children. Second and sixth grade students are to receive instruction beginning with the 1968-69 school year. The lengthy and detailed teachers' guides, therefore, serve a twofold purpose: first, during the period of time the telelessons are being presented to the two grades selected to receive them, the guides provide the necessary supplementary information for teachers to prepare children for the telecast and to follow it up; second, after the telelessons are switched to other grade levels, the television guides continue to suffice, in the conventional way, as curriculum guides for classroom teachers to follow as they teach their own music. In a very real sense, then, the telelessons are considered in-service instruction during the time they are being received for those teachers who receive them. During the 1963-64 school year, McAlpine was the teacher for three in-service telecasts to classroom teachers; these broadcasts were presented after school hours and dealt with the music program objectives for each grade level and the sequence of learnings from grades one through six.

Asked if he would choose regular, systematic televised music instruction in the elementary schools in preference to the more commonplace arrangement of music taught by the classroom teacher and/or the occasional visit to the classroom by a music specialist, McAlpine indicated that he had already made that choice, that he had chosen and would continue to choose television. "If you send a music specialist to the classroom once every two weeks," he said, "then, in the greater percentage of cases, children will have music class once every two weeks." This is the reason he gave for not spreading the teaching efforts of the five elementary school music consultants presently employed by the St. Paul School System to even twenty-five schools, let alone the sixty-three elementary schools in the city. He has limited to fifteen the number of schools in which the five music specialists teach. It is his hope that, in the very near future, the school system will be in a position to hire twenty additional elementary school music teachers for with this number he would be able to place a music specialist in every fourth, fifth, and sixth grade classroom. Once the additional music teachers are hired, he indicated that he would then utilize television to provide instruction for primary grade classes. In the meantime, however, he would not consent to allow the present music specialists to spread their schedules even to make weekly visits to elementary school classrooms; he preferred to utilize television.[11]

Four feedback evaluation sheets are included in both the third and sixth grade teachers' guides. On a four-point rating scale, classroom teachers are asked to evaluate the telelessons in terms of relevance of content, quantity of material, pacing, level of material and vocabulary, organization and planning, presentation, student interest, and use of the medium. All of the feedback forms are identical. Giere indicated that she found the forms helpful but oftentimes perplexing, especially with regard to pacing; the same lesson would be evaluated as "too fast" by some teachers and "too slow" by others. She had long since concluded that it was necessary for her to establish what she considered, on the basis of her own teaching experience, to be "average" lesson pacing and expect the classroom teacher to adapt the lesson to fit the needs of the students. She mentioned that, as often as possible, she went to a third grade classroom to try the lesson in-person before broadcasting it to all third grade children in the city. Giere also mentioned that she has given several written tests each year that are administered and graded via television. The tests range from identification and factual knowledge tests to ear-training tests, the latter instance in which she will ask children to identify intervals, tonal patterns, and the like.

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[11] That McAlpine's plans have progressed according to schedule is evident from the fact that ten additional elementary school vocal music teachers were employed in September of 1968; now, according to correspondence received in December of 1968, thirty-four of the city's elementary schools have music specialists for grades four, five, and six. The sixth grade telelessons are to be discontinued after the 1968-69 school year and, beginning with the 1969-70 school year, televised music instruction is to be provided only for grades one, two, and three.

XVI. WASHINGTON COUNTY, MARYLAND, PUBLIC SCHOOLS

One of the best-known experiments and for a long while the largest single experiment in the use of closed-circuit television for classroom instruction began in 1956 in Hagerstown, Maryland, county seat of Washington County. The Fund for the Advancement of Education and the Ford Foundation underwrote much of the initial expense of the project, their contributions amounting to $200,000 a year for a five-year period. In addition, the Electronic Industries Association donated equipment estimated at more than $300,000 at wholesale value, and the Chesapeake and Potomac Telephone Company installed over 115 miles of coaxial cable and related equipment valued at more than $500,000. (34:9) Since 1960, however, The Board of Education of Washington County has assumed the total financial responsibility of operating the closed-circuit system, an estimated $280,000 per year; (34:40-42) the Board has, in fact, replaced or up-dated most of the original electronic facilities. Initially eight schools housing nearly 5,000 students were linked by coaxial cable; by 1960 another twenty-eight schools and a total of 16,500 students were joined in the network; and by 1963 all forty-five public schools in the county and a junior college were connected: a total of 20,500 students. (34:11) During the 1967-68 school year, the county schools enrolled 21,495 pupils of whom 11,327 were elementary school children. Although closed-circuit television systems had been used by 1956 within a single building or to connect adjoining buildings, this was the first time a six-channel system had been designed to connect forty-five schools spread over an area of 468 square miles and serving a total population of 91,000.

During interviews held in May of 1968, Miss Miriam Hoffman, Supervisor of Music for the Washington County Schools, recalled that in 1956 Dr. William M. Brish, Superintendent of the Washington County, Maryland, schools called all members of the supervisory staff together and requested that they explore ways in which closed-circuit television could be employed as a tool to improve instruction in all areas of the curriculum and at all grade levels. Since at that time she was the only elementary school music specialist employed in the county, Hoffman remembered that she "jumped at the chance" to investigate the potential of the new medium because she saw little likelihood that the Board of Education would be able, in the immediate future, to appropriate the necessary funds to hire a sufficient number of music specialists to handle adequately the musical needs of all of the county's elementary school children. During subsequent workshops with teachers, principals, parents, and visiting consultants, it was decided that music classes for fourth, fifth, and sixth grade children would be included in the first year's schedule of in-school telecasts. Mrs. Louise Davidsen Hewitt, who had been teaching in the Hagerstown Public Schools as a high school choral instructor, was selected as the on-camera teacher, a responsibility she has continued to assume until the present. At another workshop of teachers, parents, and consultants the following summer, it was decided that the program of televised music instruction should be expanded to include the first, second, and third grades. Miss Dolores Donnelly, who later as Mrs. Dolores Dudley became the television music teacher for the Midwest Program on Airborne Television Instruction (MPATI), was employed to teach the primary grade telelessons.

At present the Washington County Closed-Circuit Television System maintains a television music staff of three teachers: Miss Rita Salem is responsible for grades one and two, Mrs. Darleen Smith teaches grades three and four, and Mrs. Louise Hewitt, the system's first television music teacher, continues to teach grades five and six. Each teacher prepares and presents two lessons per week; the telelessons for the lower three grades are twenty minutes in length, and the telelessons for the upper three grades are twenty-five minutes in length. The teachers spend four days of each week preparing and presenting their telelessons and spend the fifth day visiting classrooms. One teacher often assists another in the presentation of a lesson or a series of lessons, e.g., she sings a harmony part or provides an accompaniment; however, in the main, a one-teacher format prevails for all of the lessons. The television teachers indicate that they are unable to see the advantages, if any, of a team-teaching approach on a regular basis. Each lesson is presented "live" after, normally, a ten-minute preparation period with the technical crew.

The videotape recorder is used on occasion for a lesson that would be difficult to present "live," e.g., a lesson which involves the use of visitors, performances, stage properties, and/or costumes. The teachers also videotape an occasional lesson for purposes of self-evaluation. For the rest of the lessons, however, the television teachers and the Supervisor of Music prefer the immediacy of the "live" lessons and tend, generally, to resist any notion of videotaping a series with a view to replaying it a second or a third year. Hewitt, during an interview, explained that her teachers' guides are prepared in advance during the summer and that, by extension, the same logic might also be applied to pre-taping the lessons themselves. She indicated, further, that she might not have occasion from year to year to change certain lessons to any great degree; she expressed the belief, in fact, that an experienced television teacher might be able, on the whole, to do truly a creditable job of videotaping a series of music lessons. Moreover, with regard to immediacy, she admitted that a television music teacher does not pick up the newspaper every day and find an item that can be incorporated into the telelesson to make it "current." She concluded, however, that no matter how carefully a lesson is prepared and how many years the teacher has taught via the medium, the television music teacher might discover, upon visiting the classrooms, that a given lesson simply has not communicated with the children and/or the classroom teacher, a discovery which means that that lesson will be taught in a totally different manner the next time.

Students are used in the telelessons when it is felt that their presence will contribute to the effectiveness of the lesson, a situation occurring most often when the television music teacher feels it would be useful to have children sing, play percussion, melody, or chording instruments, or demonstrate a singing game or folk dance. In the latter instance, the television teacher teaches the game or dance in the classroom before the students are brought to the studio. When children are used on the set, they are not expected to respond verbally, *i.e.*, they are used for demonstration purposes and not as a studio class *per se*. To put it another way, the television music teacher teaches the child in the classroom and not the children in the studio. When applicable, high school students are brought to the studio to demonstrate band and orchestral instruments and choral activities.

From the very beginning of the Washington County closed-circuit project, "the emphasis was to be on regular, direct instruction by television rather than on occasional or supplemental uses of it." (34:6) Hoffman indicated during interviews that direct instruction has also been the intent of Washington County's televised music instruction. Before the elementary schools were connected with closed-circuit television cables, it had been her sole responsibility as music supervisor to assist, as best she could, all of the county's elementary classroom teachers. Even if the three television music teachers were to stop utilizing the medium today and were to spend all of their time and efforts in the classrooms, it is not likely, considering the travel distances involved, that they would be able to meet with each classroom more than once a month, if that often. With these thoughts in mind, Hoffman was asked if she felt that regular, systematic music instruction via television had more to offer children than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist. She responded by saying that "music taught on television should be better, for it is taught by a specialist, who has ample time to prepare the lessons. Classroom teachers are not expected to be as knowledgeable about music." She added, however, that "it does take the combination of a television music specialist and the classroom teacher to provide satisfactory music experiences." Hoffman was of the opinion that twelve years of televised music instruction in Washington County had vastly improved the program over what it had been in the hands of the classroom teacher and whatever assistance the Supervisor of Music could provide or what it would have been had the system followed the usual pattern of hiring music teachers to visit the classrooms once every three or four weeks. She said that the champions of televised elementary school music instruction were the junior high school music teachers who, ". . . even after the first two or three years of the project, reported that children entering the seventh grade knew a great deal more about music. . . than in the years before television."

With the improvements that have been made in the quality of school music instruction in Washington County, it seems a pity that the strongest case for televised music instruction in the literature of and about this world-famous television project has had to rest, in great measure, on the economy factor. The following item, which first appeared in a Ford Foundation report in 1961 and was revised in subsequent reports, has been widely quoted either verbatim or in substance in many other publications containing information about the Washington County television project and has been a source of constant irritation to music educators interested in television as a means of improving instruction:

> A different kind of saving has been effected in the elementary school program where art and music were added to the curriculum through the use of only three teachers and the half time of a fourth. To have done this without television would have required thirty-four teachers. In terms of teacher salaries, $171,600 in instructional benefits was obtained for $17,680. (32:52)

Televised music instruction in the elementary schools in Washington County is considered an integral part of the total music program. The three television music teachers, the eighteen secondary choral and general music teachers, and the Supervisor of Music establish objectives for the toal music program and, from these objectives, prepare curriculum guides for all general and specialized areas of music instruction. Once guidelines are established, the television music teachers are provided the latitude to achieve the objectives in elementary school general music in whatever manner they choose; they are, of course, in constant consultation with each other and with the Supervisor of Music, but they are given the same kind of freedom to experiment with new ideas and approaches that is given a music specialist in the classroom. Hewitt recalled that "at first I had the idea that every lesson had to be a perfect little pearl in itself," i.e., that each lesson had to be an individual learning module. Evaluations made early in the program revealed, however, that the desired musical outcomes were not being achieved with a catena of individual lessons which were complete in and of themselves and that it was necessary to develop a more highly organized, tightly structured series of lessons. The music staff concluded, in fact, that televised music instruction differed little from face-to-face instruction with regard to learning sequence and content. The result is that, today, the lessons are taught on television in very much the same manner they would be taught in the classrooms; they are developmentally conceived, there is cyclical return to important learnings, and there are horizontal "learning threads," as Hewitt put it, that go throughout the seventy-one lesson sequence presented each year to each of the six elementary school grades. To the degree normally found in the classroom, then, understanding one lesson depends upon students' having viewed previous lessons.

The television teachers in Washington County capitalize upon the visual potential of television to establish mood, to convey feeling, to help in the understanding of musical content, to clarify musical knowledge, to assist in the teaching of skills, and to inculcate values; if, however, it is felt that the visual aspect of television is unnecessary for the development of a particular musical concept or that visualization might indeed attenuate or curtail musical learnings, the television music teachers in Hagerstown are perfectly willing to break the "ten-second rule," that unwritten law of broadcasting which prescribes that no one visual may be left on the screen for more than ten seconds without change. Hewitt wants upper elementary grade pupils, for example, to focus complete attention on their music books during almost every telelesson; so that they will not be detracted by any visualization on the television receiver, she requests that a visual be placed on the screen which shows two eyes with dots running from the eyes to a book. This "look-at-your-book" visual, then, will be shown on the screen whenever she wants children to look at their books and for as long as and as often as she wants them to do so. The total amount of time which students are asked to focus attention on their books ranges, in any given lesson, from three to eight minutes, though not in a single segment. She and Mrs. Smith do very much the same sort of thing with listening lessons, i.e., if they do not wish to show objects or pictures, they will ask to have an attractive visual with the one word "listen" put on the screen. Hewitt indicated that at one time the music teachers tried simply to fade the screen to black during listening or reading segments of the lesson, but this did not prove satisfactory. The "look-at-your-book" and the "listen" visuals, therefore, have been used in Hagerstown for some time. The television music teachers in Hagerstown are also willing to expand upon some of the aural conventions of television teaching; not only do they utilize the usual "question-pause" technique, that is to say, ask a question and then pause a moment for children in the classroom collectively to answer the question, but also they make a practice of posing questions and/or situations and announce that they will pause a certain amount of time to allow for teacher-led discussion in the classroom or for the classroom teacher to repeat the question to the class and ask an individual student to respond. Classroom teachers, therefore, are encouraged to become an active part of the telelesson, not only before and after the lesson, but also during the lesson.

Often mention is made in the literature of and about the Washington County television project of the in-service ramifications of the medium. The following is an example:

> In any school system there are usually areas where teachers are glad to have assistance, and this is particularly true in the elementary schools. The elementary teacher must, in theory, be competent in many subjects; but in fact, most elementary

> teachers feel weak in at least one or two areas--it may be art, or science, or music, or something else. (34:21)

The implication here, of course, is that television provides in-service assistance in areas of the curriculum where classroom teachers traditionally express feelings of insecurity. Both Hoffman and Hewitt answered affirmatively when asked if they had found that classroom teachers did indeed develop competencies in music as a result of the telelessons. Hewitt pointed out, first of all, that classroom teachers were expected to utilize the music telelessons but that the music staff was unaware of any recalcitration toward the requirement or of any hostility toward the telelessons; she added that, in general, classroom teachers have expressed a great deal of satisfaction with the music lessons, even those who possess the interest and skill adequate to teach music themselves. Hoffman told of classroom teachers who, before television, had never before taught music themselves but were perfectly willing now to prepare for and to follow up the telelessons with music activities.

With regard to studio production, Hewitt was asked if she could recall any general approaches, practices, or procedures to which she once subscribed and had since rejected. She indicated that she had once felt it necessary to show a visual for practically anything and everything but that, in recent years, she had very carefully re-evaluated this practice. Now that she has collected an extensive library of pictures and art cards, she finds that she more often questions the learning value of placing many of these on the screen; in short, she felt that she had become considerably more fastidious and discriminative concerning the use of and the need for visuals. Closely related has been the need, she said, that she has experienced for commercially prepared visuals such as art-card sequences, film slides, and film clips. In the latter instance, she felt that short four- or five-minute film clips of composers or conductors, demonstrations of instruments, and/or animated presentations of theoretical concepts were sorely needed and ought to be produced by someone on a purchase or rental basis.

Along with the regularly scheduled telelessons for the first six elementary school grades, the Hagerstown closed-circuit television facilities are utilized in two additional ways for specialized in-school music instruction. First, Hewitt works via television with a fifth and sixth grade chorus, the purpose of which is to provide additional singing experiences for those students who have the interest and ability to sing more advanced literature. Assisted in the studio by the other two television music teachers, Hewitt teaches these pupils to sing more difficult three-part songs than normally she is able to present during the regularly scheduled fifth and sixth grade telelessons. At times she selects voices from designated schools in different sections of the county to compose an elementary school chorus. In addition to the regularly scheduled television sessions, these students meet as a group for rehearsals at a centrally located school. Such groups perform as part of the county music programs. Secondary school students are the recipients of the second specialized way of employing television for in-school music instruction. Occasionally, in cooperation with the Washington County Museum of Fine Arts, videotapes have been made of visiting professional performers and/or ensembles, to be presented on television, from time to time during the school year, for use in secondary school general music classes. Since scheduling practices at the secondary school level are less flexible than at the elementary school, Hoffman arranges to have the same performance tape repeated at several different times. At present Hagerstown is not planning to expand its program of televised music instruction to include any regular form of secondary school general music. Hoffman noted that other secondary school subjects are being successfully taught via television and that, in most instances, the lessons are being received by classroom teachers who are specialists in their subject. That the secondary school general music teacher might one day receive televisual assistance, though, is not totally without possibility, she suggested.

Beginning in 1957 and continuing for several years thereafter, Triangle Publications, publishers of TV Guide, printed a special sixteen-page school edition of the magazine and distributed it free of charge to all Washington County pupils who were at that time receiving in-school instruction via television. In appearance the magazine was the same size and style as the commercial publication though it included no advertisements. The printed format of the magazine was also the same as the commercial publication, *i.e.*, it contained ". . . details about the lessons telecast over the county closed-circuit system, special articles about school and community happenings, and listings of commercial television programs selected by teachers for home viewing." (33:11) A survey conducted in 1958 revealed that the publication was effective and had been well received by students, parents, and teachers. (33:22) Not only would the school edition of TV Guide stand as a unique moment where those responsible for a publication associated with the commercial broadcasting industry became interested in and involved with instructional television, but also it would represent one of the few occasions on which students in an educational endeavor of the magnitude of the Washington County educational television project received a day-by-day outline of the week's work on television including highlights of each lesson, vocabulary words, suggested activities, and recommended readings. The weekly magazine was of especial interest to the music staff, not only because it contained useful announcements concerning the in-school music telelessons, but also because it included considerable information about serious music programs presented during the evenings and weekends over commercial channels.

Classroom teachers in Washington County have always received guide sheets for each music telelesson. Their preparation goes on during summer, fall, and winter months. The television teacher decides when and how often the guide sheets are sent to the schools, so long as she provides the ancillary materials for the classroom teacher well enough in advance of the telecast for her to utilize them effectively. The guides are delivered to each elementary school by a regularly scheduled pick-up and delivery service operated by the county school system.

The guide sheet for each telelesson, normally, is one page in length. Though each television music teacher uses a slightly different format, all three provide essentially the same kinds of information. After she has identified the lesson number, title, and date of presentation, Hewitt divides her fifth and sixth grade guide sheets into five sections as follows: the first section identifies what the classroom teacher is to provide and what the television teacher is to present by listing the materials of instruction, i.e., the songs to be presented, the recordings to be played, the printed materials to be utilized, and the classroom instruments to be used; the second section specifies the nature of pre-telecast preparation for both teacher and students; the third section lists concisely and succinctly the objectives of the lesson; the fourth section presents new vocabulary words; and the last section, consisting of follow-up suggestions, provides questions, discussion topics, a wide variety of lesson-related activities, the direction of the next lesson, recommendations for teaching procedures, review or drill material, identification of reference sources, and so forth. Hewitt mentioned during an interview that she writes teachers' guide sheets today that are far less detailed than those she wrote when she first started teaching music via television. When asked the reasons, she indicated, first, that less detailed guides allow the television teacher more freedom to make adjustments or changes in the lessons, a degree of freedom which she felt increased the chances of achieving the telecourse objectives and, second, that less detailed guides would be more apt to be read carefully by the classroom teacher because of the time element involved.

During the second year of the Hagerstown closed-circuit television project, an attempt was made to compare the effectiveness of televised music instruction with conventional classroom music instruction. The evaluative endeavor was structured as follows:

> Two groups of third and sixth grade children were tested. One group came from schools that received television, the other from outlying schools that did not. Pupils were matched on the basis of intelligence, reading ability, and achievement test results. There were about 100 pupils in each group. (34:72)

The test results indicated that, at both grade levels, the pupils taught via television scored four raw points higher than students taught in the conventional manner. (34:72) When questioned about the comparison tests, Hewitt indicated that she had constructed the examination with the assistance of a testing and measurements consultant and that every effort was made to include test items over skills, understandings, and appreciations to which both sets of students had given equal attention. "We tried to encompass the whole gamut of music experiences in the test," she said. The examination was administered via television for those students who had received instruction via the medium.

Though no longer engaging in comparison studies, Hewitt has continued to administer examinations via television. Out of the seventy-one fifth grade lessons taught during the 1967-68 school year, for example, four telelessons were devoted entirely to testing. Hewitt indicated in the teachers' guide sheet that the purposes of administering one of the four tests were: (1) to give the student an idea of his progress in music, (2) to aid the classroom teacher in her endeavor to evaluate the students' understanding of the music instruction provided via television, and (3) to help the television music teacher identify content areas in need of cyclical reinforcement. The tests were to be scored by classroom teachers.

From the very beginning of the closed-circuit television project in Hagerstown, the consensus of the music staff has been that the best means of evaluating the degree to which the objectives of the elementary school music program are achieved is to provide the television music teachers with an opportunity to see for themselves what has or has not been accomplished in the classroom. The three television teachers during the course of the school year are able to visit all classrooms in the county of the grade levels they teach on television. One day of the television teacher's week is devoted to this classroom visitation. Hoffman explained that the television teachers are not given supervisory responsibilities. Both they and the classroom teachers understand that the purpose of the visit is to evaluate the strengths and weaknesses of the music program as a basis for future planning.

With this in mind, in her visit to the classroom, the television teacher plans activities with children that will give her evidence of these strengths and weaknesses. Occasionally, she will conduct an activity requested by a classroom teacher because of a specific need of the group.

XVII. SUMMARY

The seventeen descriptive accounts presented in this chapter exemplify the multifarious ways in which instructional television has been and is being utilized for teaching music. Taken as a whole, the chapter provides an overview of many of the uses that music educators have made of television for in-school music instruction; it describes, too, some of the experiences that music teachers have had with the medium, *i.e.*, their planning approaches, producing problems, presentation practices, production techniques, and evaluation procedures. The television operations selected for the study represent a wide variety of types with regard to nature of broadcast facilities, areas of coverage, levels of instruction, and format of lessons. Summaries of the information gathered during interviews and observations at the seventeen centers follow.

The Alabama Educational Television Network. For a long while the Alabama Educational Television Network was the largest state-wide, state-operated, state-owned, and microwave-interconnected network of open-circuit educational television stations in the nation. Since 1955, all programing produced by the network has been telecast simultaneously over all of its stations, at present eight in number. At the three centers where it has been produced, namely, the Birmingham schools, Auburn University, and the University of Alabama, televisual programing has sought, from the beginning, to raise the standards of instruction in Alabama elementary and secondary schools. At the Birmingham center, music is a part of a multi-subject series of lessons entitled "Let's Learn More"; however, at Auburn University and at the University of Alabama, music stands alone as the subject of a series of telelessons, "Music for Listening" and "Music Time," respectively. The "Music for Listening" telelessons produced at the Auburn center, according to Dr. and Mrs. Ernest Justice, are a "structured listening" series for upper elementary school children. Over the years, the Justices have been responsible for an interesting variety of televised music ventures including an in-service companion telecourse for classroom teachers who utilize the elementary school series, a series of string instruction telelessons, a state-wide chorus which held most of its rehearsals via television, and a televised high school music fundamentals telecourse. Dr. Edward H. Cleino has taught the "Music Time" telelessons produced at the University of Alabama for fourteen years, making this series one of the oldest continually produced series of television music lessons in the nation. Since 1965 Cleino has presented two elementary school series, one for children in the intermediate grades and the other for children in the upper grades. From 1955 to 1964 the lessons alternated between intermediate grades one year and upper elementary grades the next. Cleino's basic point of departure in preparing and presenting his music telelessons is to do in the studio what the receiving teacher can do in the classroom. With only an occasional exception, he uses a student class of fifteen children for each telelesson. Feedback evaluation sheets from classroom teachers provide the principal means of evaluation. In addition, the State Supervisor of Music organizes discussion meetings in various parts of the state to evaluate the success of all televised music instruction presented by the Alabama Educational Television Network. All of the Alabama music series are videotaped and reused, usually, three times.

The Albuquerque, New Mexico, Public Schools. The program of televised music instruction in Albuquerque, New Mexico, emanates from an open-circuit educational outlet which is jointly operated by the Albuquerque Public Schools, the University of New Mexico, and the New Mexico State Department of Education. Music was first presented during the 1961-62 school year and has continued without interruption to the present. Since the first year, children in grades four through six have been provided two telelessons a week, each of which is presented "live." Each grade level is taught throughout the school year by one television music teacher who, in addition to the time involved in preparing and presenting the two telelessons, spends approximately 20 to 25 per cent of her time as a classroom music consultant for the grade level she teaches via television. When asked to describe the intent of the music telelessons, the Music Education Coordinator for the Albuquerque Public Schools would not agree to use the word "supplemental"; she insisted that television "complements" rather than "supplements" the total music program, that televised music instruction is one means of helping to establish and maintain the content and sequence of learnings. It is unlikely that a more highly organized, tightly structured, skills-oriented series of upper elementary grade music telelessons will be found anywhere. The music teachers in the Albuquerque Public Schools are committed to the belief that children can and should learn to read music and that the medium of television can serve as one means of attaining this desired outcome. In addition to being evaluated by the television teachers during the part of each week they spend in the classrooms, the series are evaluated by means of quizzes that are administered by classroom teachers throughout the school year, by four feedback sheets included in each teacher's guide, by a local television committee made up of Albuquerque music and classroom teachers, and by a state-wide elementary school advisory committee for televised music instruction.

The Anaheim, California, City School District. Since the fall of 1961 the Anaheim, California, City School District has operated its own district-wide closed-circuit television network. The program began in 1959 with only 2,600 students in twelve of the district's elementary schools; the remaining students served as "control" subjects so that tests could be administered to determine the comparative effectiveness of the television instruction. The comparisons were conducted by the

School of Education of the University of Southern California. Satisfied with the test results, the Anaheim Board of Education decided in 1961 to eliminate the "control classes" completely and to provide televised teaching for all twenty-two of the district's elementary schools. During the 1967-68 school year approximately 8,700 pupils in grades three through six received some televised instruction. Television is an integral part of a unique instructional organization called the "Redeployment Plan." With this plan, students in the fifth and sixth grades spend one-half of their school day in an audio-visual resource room, which is twice as large as the conventional classroom; they spend the other half of the day in smaller-than-normal-size "skills" classes. Televised music instruction for students in grades three through six began in 1960; after the second year of production, the Anaheim music telelessons were used by 107 California school districts including Los Angeles County and the Santa Ana schools. From 1960 to 1966 Mrs. Jeanne Rose Phipers was the television music teacher. Her telelessons most often centered around the study of a single song with all theoretical concerns drawn from that song. To visualize the notation clearly on the screen, the production staff constructed what came to be known as the "big book." Almost seven feet in height, the big book was an exact artist's replica of the page in the children's basal series book. The lessons were very highly structured, and understanding one lesson depended upon students' having viewed previous lessons. Classroom teachers in Anaheim were expected to arrange for students to view all of the television music classes. Phipers was succeeded as television music teacher in 1966 by Mrs. Rachel C. Beeman. At first Beeman followed almost the same format and lesson structure established by Phipers but moved gradually to a unit type of lesson organization. From the beginning of televised music instruction in Anaheim, all lessons were videotaped. After the initial series of music lessons for grades three through six were produced, there evolved a practice of repeating a second year the complete series of videotapes for selected grade levels. This procedure allowed the television music teacher to concentrate time and energy on the production of two or three series rather than redoing all four series each year. Feedback sheets from classroom teachers are the principal means of evaluation, but at times a subject-area evaluation committee is also established.

The Denver, Colorado, Public Schools. With music as one of the first subjects to be included in its in-school programing, Denver's educational station KRMA-TV went on the air in January of 1956. Financed in part by the Boettcher Foundation, the in-school programing is called the "Boettcher School of the Air." Mrs. Nan Willett, the present television music teacher, presents each week three music telelessons entitled "Music, Grade Two," "Music, Grade Three," and "Music, Four-Five-Six." Since the greater per cent of the city's fourth, fifth, and sixth grade students come on a regular schedule to a music room every day for twenty-five minutes of instruction by a music specialist, the purpose of the upper grade music telelessons is "to support, supplement, enrich, and reinforce" the regular music instruction presented in the schools. All kindergarten, first, second, and third grade music, however, is taught by classroom teachers. The original intent of the televised music instruction for the second and third grades was to provide in-service instruction for classroom teachers in need of assistance. Although in-service instruction remains an objective of the two primary grade series today, the principal raison d'etre of all televised music instruction in Denver is to support, supplement, enrich, and reinforce the regular course offerings of the schools and never to substitute for them. Denver's music supervisory staff members report, however, that a great number of second and third grade teachers in the city utilize the music telelessons. Though each telelesson is designed to be viewed independently, there are frequent reviews, and there is constant return to concepts presented in earlier lessons. Essentially song-centered, the lessons for both the second and third grades deal with musical learnings usually considered applicable for these grade levels. The upper elementary enrichment series is available for whoever wishes to use the lessons and for whatever purpose. Willett occasionally videotapes a lesson for purposes of evaluation or observation, but, along with many of the other KRMA television teachers, she presents most of her lessons "live." The television music teacher indicated that she enjoys having students on the lessons and that she occasionally does use a group of students, but that she finds too often that the disadvantages outbalance the advantages. Three approaches are used to evaluate the success of the telelessons: first, the classroom teachers send feedback sheets to the television teacher; second, traveling elementary school coordinators and music supervisors report comments and criticisms from principals and classroom teachers; and, third, the television teacher frequently asks specific teachers to provide critical evaluations of a given lesson or series of lessons.

The Georgia Department of Education Television Services. When it finally decided to appropriate funds for the development of a statewide educational television service, the Georgia legislature apportioned adequate planning, construction, and operating budgets to allow educational television to materialize in the state without many of the economic struggles encountered elsewhere in the South. Though one educational television station in Georgia was on the air by the late 1950's, the largest development of educational broadcasting took place in the middle and late 1960's. Today ten educational television stations are interconnected to form the second largest state network in the nation. Televised music instruction began in Georgia in 1960 with a series of telelessons for each of three elementary school grade levels which, in Georgia, are called the primary grades (grades one through three), the middle grades (grades four and five), and the upper elementary grades (grades six and seven). Mrs. Barbara Rustin became the full-time television music teacher during the 1965-66 school year. She continues in that position today and, at this writing, has videotaped two complete series of music telelessons entitled "Do Re Mi" for the middle grades and "Our Musical World" for the upper elementary grades. She also assisted in the production and served as content coordinator of a series of primary grade lessons entitled "Sing It Again," which were videotaped with Miss Betty Sharpe as the on-camera teacher. All music series produced by the Georgia Department of Education are videotaped and reused for a period of at least three years. Students are used on-camera in about one out of every five lessons, but in no wise are they used as a studio class *per se*. The "Sing It Again" series is a structured cyclical treatment of what is usually considered the staple fare of music education in the early elementary grades. The production approaches used in the series, though, are unique. The principal objective of the "Do Re Mi" series for the middle grades is to teach elementary school classroom music through the medium of dance movement. Again the production techniques and stage properties are unusual and imaginative. The "Our Musical World" series for grades six and seven is less highly structured than the two earlier series with regard to sequential development of the basic skills of singing, movement, reading, and so forth. The general orientation of the series, as the title implies, is historical and/or geographical, and considerable use is made of performers and performance ensembles from the greater Atlanta metropolitan area. In all three series there is great care, ingenuity, and finesse concerning matters of production. The Georgia Department of Education provides four types of utilization assistance: (1) workshops are conducted by seventeen utilization specialists in public schools and institutions of higher learning throughout the state; (2) overviews of four upcoming lessons, called "communiques," are presented over the network after school hours once a month; (3) teachers' guides are supplied, free of charge, to all public school teachers in the state; and (4) in-service music series are telecast each year for classroom and music teachers. Evaluation of a telelesson produced by the network begins before it is ever aired. All of the utilization staff, all of the television teachers, and all of the production personnel meet as a group each week to review every telelesson that has been produced during that week. At this meeting each lesson is given a critical examination with regard to production, scripting, format, content, pacing, and total effectiveness. Also, each of the teachers' guides for the three television music series contains feedback evaluation forms.

The Atlanta City and Fulton County, Georgia, School Systems. Though the station is connected to and telecasts certain programs produced by the state network, WETV in Atlanta has since 1958 provided for the special broadcasting needs of the Atlanta City and the Fulton County School Systems. Televised music instruction began during the 1964-65 school year when music consultants and the directors of music for the Atlanta City and Fulton County schools determined their need for a series of music telelessons to help achieve the instructional objectives, to reflect the general philosophy of music education, and to be relevant to and consistent with the instruction already being provided by both school systems. They did not want an "enrichment" series, nor were they thinking in terms of "total" teaching. They settled for a series of telelessons for grades one, two, and three that would be taught in what might be called a "direct" teaching manner, a series that would be highly organized and tightly structured with regard to content. They also identified Mrs. India Minnette Nesbitt as the person they wanted as their television music teacher. All three of the television music series are entitled "Here Comes Music." Upon occasion, Nesbitt uses students in the studio, but these occasions are rare. The telelessons are usually videotaped in advance of the week they are to be aired, though there is no hard and fast recording schedule that must be followed. The television teacher prefers to keep in contact with the schools during the time lessons for a series are being produced; she does not, therefore, tape the lessons very far ahead. Though she does use some materials and equipment in the studio that a classroom teacher might not have, Nesbitt wants the teacher in the classroom to be able to do anything that she does in the studio. The music supervisory staff of the two school systems constitutes a committee which meets several times each year to determine the degree to which the three television music series are meeting the objectives set forth by the two school systems. In addition, the television station distributes to all classroom teachers in the two systems questionnaires, the returns of which are sent to the evaluation committee for study and discussion.

The School District of Kansas City, Missouri. The Ultra High Frequency station owned and operated by the Kansas City, Missouri, public schools began its first full year of in-school programing in September of 1961; it was not until 1963, however, that a regular series of music telecasts was initiated for school consumption. The first television music teacher was Dr. Richard C. Berg, an early leader in music education by television. Berg continued as television music teacher until the close of the 1965-66 school year; during that year he introduced a series of third grade telelessons based on the first of two workbooks he had written for third and fourth grade children entitled Sing a Song at Sight. In 1966 the third grade telecasts were taken over by Miss Orene V. Yowell, and a fourth grade series of telelessons was added with Mrs. Joan Jones as the television teacher. With obvious reference to Berg's two workbooks which were used as telecourse "texts," both series were entitled "Sing a Song at Sight." Enrichment lessons for first and second grades called "Music Magic" with Mrs. Dorothy O. Wilson as the television teacher were also added to the broadcast schedule. Instructional television is utilized in Kansas City as the major resource for providing the music reading program for third and fourth grade pupils. So that classroom teachers are better able to continue the instruction between telecasts, all third and fourth grade children in the city receive a copy of Berg's workbook. Unless the video reception happens to be less than it should be, however, the workbooks are not used during the actual telecast. Eclectic in content, the workbooks are an interesting mixture of current European and American approaches to teaching elementary school children to read music. Both Yowell and Jones prefer to teach their telelessons with studio student classes. Kansas City makes a practice of videotaping at least two lessons at one time; thus, lessons are usually videotaped three to four weeks ahead of the date they are to be aired. Ten music consultants serve as an evaluation team for the two television series; they provide criticisms, suggestions, and feedback from the classrooms.

The Oklahoma City, Oklahoma, Public Schools. The Oklahoma state legislature was, in 1951, the first state legislative body in the nation to petition the Federal Communications Commission for reserved educational television channels. Two years later the legislature also established a State Educational Television Authority, but it was not until 1956 in Oklahoma City and 1959 in Tulsa that the two stations of the state network began operation. The Oklahoma City Public School System also began its own independent UHF station in 1959; this channel, however, is utilized almost exclusively for secondary school programing. Since the 1957-58 school year, televised music lessons have been presented "live" two times a week for all six elementary school grades. What is unique about these telelessons is that they are team-taught; three music teachers work on every lesson. For each grade there is a "lead" teacher who is identified as the head teacher for that grade, but the lead teacher is free to call upon either one or both of the other two teachers for assistance on-camera or off. There are at least four arguments to recommend this approach: (1) all three teachers know what is happening in the twelve lessons presented each week because all have been involved in the planning; (2) the lead teacher always has another music teacher to do the myriad other things the lone teacher in the studio always needs another musician to do; (3) the lead teacher is given considerable off-camera assistance by her colleagues, e.g., the lead teacher does not have to depend upon a cameraman to follow the notation because there is a musician present to point the way; and (4) in the event of illness, there is always another music teacher present to "cover" the lesson, and this substitute teacher is not unknown to the students. Student demonstration groups are not used at all for music classes in Oklahoma City. If there is a need for some kind of response in the studio, the television teachers find, in the greater percentage of cases, that the other two members of the team are able to provide it. At all six grade levels, both on the telelessons and in the teachers' guides, the songs and other instruction taken from the basal book series adopted by the Oklahoma City Public Schools are supplemented with one of the American adaptations of the Kodaly approach. The television teachers also employ some of the teaching techniques introduced by Orff and his followers. Since the television teachers are the only music specialists hired by the

Oklahoma City Public Schools for teaching general music at the elementary school level, television is used for direct teaching, that is, the music instruction provided via the medium provides the major content of music instruction for the elementary school children of the city. Classroom teachers, grades one through six, are expected to utilize all appropriate television instruction. Since none of the music teachers has a telelesson scheduled on Friday, this becomes the day each week that classrooms are visited. The once-a-week classroom visitation, then, becomes the principal method of evaluating the success of the music telelessons.

The Los Angeles, California, City School Districts. The telecourses presented by the Los Angeles city schools are produced in studios which are owned and operated by the Los Angeles City School Districts. The lessons are then telecast on time purchased either from the educational television station located in Los Angeles or from the commercial stations in the city. The Los Angeles city schools provide four telecourses entitled "Invitation to Music" for children in grades three through six. The third grade telelessons were first aired in 1964, followed by the fourth grade in 1965, the fifth grade in 1966, and the sixth grade in 1967. The telelessons serve a supplemental need for those schools in the city that have the services of music specialists; the lessons serve every other kind of need, from enrichment teaching to total teaching, for those schools that do not have music specialists. In view of the differing ways the music series are utilized, each lesson is purposely designed as an entity, i.e., as a complete program in and of itself. At the same time, any one of the series preserves an uncommonly strong sequence of learnings. Each series is conceptually planned: almost every musical concept is focused upon for several lessons, and there is constant review of concepts presented in previous lessons. Believing that children viewing music lessons in the classroom tend to relate more quickly to learnings when they see other children able to understand and to put them into practice, the television music teachers make use of a studio class for almost every telelesson. All music series are videotaped and replayed for several years. Each new series begins with planning sessions conducted with a television advisory committee which, in addition to the television music teachers, consists of two other music teachers, two classroom teachers, and two elementary school principals. The committee assists in deciding the intent and the objectives of the series and also participates in evaluation endeavors.

Regional Educational Television Advisory Council, Los Angeles County Schools. One of the better known of the increasing number of television associations, compacts, or councils is the Regional Educational Television Advisory Council (RETAC) in Southern California. In this instance, 103 school districts in eight counties have joined forces to produce telecourses for in-school utilization. The Los

Angeles County Superintendent of Schools Office serves as the coordinating agent for RETAC and assumes the responsibility for producing needed telecourses. The programing, then, is broadcast over the facilities of KCET-TV, the educational television channel in Los Angeles. First aired in 1964, the initial music series produced by RETAC was an enrichment series of ten lessons for eighth grade students entitled "Focus on Our America Through Music." The next efforts were individual music lessons included in three ethnic series entitled "Spotlight on Africa," "Japan," and "Patterns of Living in Latin America." RETAC began producing an elementary school music series during the 1966-67 school year; at this writing a fourth and sixth grade series of lessons have been completed and a fifth grade series is in production. All are entitled "Adventures in Music." Outstanding music teachers from the eight participating counties are selected as television teachers. All telecourses are videotaped and are utilized for a period of three years. The intent of the telecourses is to supplement existing music programs whenever desired and in whatever manner desired. The lessons are developmentally structured, but, because of the various ways they are utilized, each lesson "stands alone" as a separate and complete unit. A committee of music consultants selected from the eight counties meets regularly for purposes of evaluation. Classroom teachers are also asked to return questionnaires.

The Minneapolis, Minnesota, Public Schools. After experiences with in-school radio broadcasts that date back to the late 1930's and public relations television broadcasts that go back to the first years of commercial television, the Radio-Television Department of the Minneapolis Public Schools established regular in-school television lessons in 1957 when KTCA-TV went on the air as a community station serving the educational needs of the twin city area of Minneapolis and St. Paul. A series of music lessons entitled "Tune up Time" was one of the first telecourses to be presented by the newly established educational channel. For the first two years the broadcasts were oriented toward performance, but, from 1959 to the present, televised music instruction has been provided each year for children from kindergarten through sixth grade. The intent of televised music instruction in Minneapolis is to supplement the teaching efforts of classroom teachers in the city's seventy elementary schools. Lessons are structured to meet specific musical needs, *i.e.*, the music department identifies teaching problems that classroom teachers are having and devotes an individual lesson or a unit of several lessons to these problems. Each lesson, whether or not it belongs to a unit, is written and produced to stand alone as an entity, as a lesson complete in and of itself. Though the standard school song literature is used to achieve many of the telelesson objectives, there are, comparatively, fewer than the usual number of lessons devoted, more or less completely, to singing; on the other hand, there are a greater number of lessons devoted to music listening. The television teacher does most of the teaching alone; now and then she uses children in the studio, but they are pictured only when they are presenting a demonstration or otherwise assisting her teach. Classroom teachers at each grade level are asked to return for the telelessons evaluation feedback forms produced by the Minneapolis, Minnesota, Public Schools.

The Pennsylvania State University: Department of Music. From almost the beginning of The Pennsylvania State University's long involvement with instructional television, music has been one of the subjects taught at the university level under the auspices of the Department of Music. A "Fundamentals of Music Appreciation" telecourse, for which students receive three hours credit, has been taught via closed-circuit television by Mr. Elmer C. Wareham, Jr., since 1955. Given the catalog number, "Music 5," the ten-week course is designed for college students who profess to have little or no background in music. With regard to content and general approach, the course is presented on television in very much the same way that it is taught in the classroom; in fact, the instructor is responsible each term for teaching one section of "Music 5" in the conventional manner. Whether taught on television or in the classroom, the first five weeks of the course deal with the raw materials of music, rhythm, melody, pitch, harmony, form, and so forth; the second five weeks are devoted to a chronological development of the history of music. The instructor uses the same textbook for both the television section and the classroom section of the course. Wareham is of the opinion, however, that he has been able to improve the course greatly on television because of some of the visualization advantages of the medium. Having an interest in art correlation, the instructor will often use pictures of sculpture, painting, and architecture to point up similar stylistic characteristics in music. The principal reason that the lessons are presented "live" rather than videotaped for subsequent reuse is that students do not hesitate to use a talkback system which connects the studio to all ten of the classrooms used for the course. The instructor utilizes an especially constructed lectern and turntable which allows him to exercise complete control over all music sent to the classrooms. The arrangement provides for greater than usual flexibility during lessons. Students are evaluated by written examinations.

The Pennsylvania State University: Department of Music Education. In 1965 the Department of Music Education received a grant from the Pennsylvania Department of Public Instruction to produce a series of music telelessons for the Commonwealth's junior high school pupils. Dr. Frances M. Andrews, Head of the University Department of Music Education, designed the series and entitled it "The Many Sounds of Music." The first ten lessons of the series were produced during the 1966-67 school year with Dr. John B. Fosse as the television teacher. An additional five lessons were commissioned the following year with Dr. A. Peter Costanza as the on-camera host and project director. Each lesson of the series has been the work of a team: the television teacher and the Head of the Department of Music Education as the content originators and script writers and the producer-director of the series, in close consultation, as the technical advisor. The general intent of "The Many Sounds of Music" series is to provide a learning situation for both the students and the teacher in each receiving classroom. The series is designed in such a way that the lessons may be viewed either sequentially or independently. The threads of continuity that hold the lessons together, both as individual lessons and as a series, derive their origins from three structural approaches: the emphasis that is placed on direct perception of a variety of musical performing media, the importance that is attached to understanding designated elements of music, and the value that is set on a conceptual organization of subject matter. Value comments with regard to the quality of the music being performed and discussions of the structural and physical characteristics of an instrument are avoided throughout the entire series. The concern is with the intangible structural aspects of music, with developing knowledge and values through a cognitive approach, and with providing secondary school student viewers an opportunity, in a word, to understand music. Those responsible for "The Many Sounds of Music" series came early to grips with the question of the role to be assumed by the television teacher or host; the position taken was that the emphasis was to be placed on the content rather than on the teacher as an authority figure. The teacher aids prepared by the series designer provide every manner of assistance, e.g., leading questions to trigger the interest and the imagination of students before the telecast, value-laden questions which go far beyond the factual and informational content of the lesson for post-telecast work, and, in some of the lessons, written tests. At the close of most of the telecasts there is a built-in test during the process of which students in the classroom have an opportunity to appraise their own knowledge, perception, and understanding of what has been presented in the lesson.

The Philadelphia, Pennsylvania, Public Schools. Commercial broadcasters have played a heroic role in Philadelphia's long history of in-school instruction via television. For twenty years, in fact, commercial stations in Philadelphia have telecast the in-school music instruction produced by the public schools. Though Philadelphia had an educational UHF station as early as 1957 and acquired an educational VHF station in 1962, a commercial station, WFIL-TV, continued to present the music series until the close of the 1967-68 school year. Beginning with the 1968-69 school year, televised music instruction was presented over the facilities of WHYY-TV, the VHF educational outlet. The title of the music series is "R for Rhythm." Dating back to 1948, this series has been presented in succession for twenty years and has become, therefore, the oldest continually produced music series in the nation. The television music teacher during this period has been Mrs. Catherine Frasetto Reilly. Reilly's experiences with in-school broadcasts go back five years before the telelessons were initiated, for, in 1943, she began a series of in-school radio programs entitled "Fun with Rhythm"; these, too, were presented for twenty-five years via the facilities of a commercial radio station. Now that she no longer presents the radio lessons, Reilly has introduced a second television series at WHYY-TV entitled "The Sounds of Music." The lessons were presented "live" during the twenty years they were telecast from commercial stations; the lessons are now videotaped for the purpose of replay during the week they are recorded, the videotapes, however, not being retained for any subsequent use. The "R for Rhythm" series is designed for kindergarten through third grades, and "The Sounds of Music" series is intended for the fourth through eighth grades. Reilly strongly supports the use of an on-camera class; she feels that a student demonstration class in the studio helps her to judge lesson pacing and also helps her to decide whether the programs are above or below the grade-level ability of students in the receiving classrooms. The purpose of televised music instruction in Philadelphia is to "enhance and enrich" the daily classroom music program. Every effort is made to structure a logical sequence of learnings, but each lesson is complete in and of itself. Each lesson deals with a single topic or musical element. Performance ensembles are frequently presented in both television series but presented in such a way that an element of music is emphasized. Telelessons in the upper elementary series often have a related-arts orientation.

The University of Washington. Because of a law in the state of Washington which prohibits the delegation of financial and legal responsibilities to a group of independent school systems and/or agencies, the University of Washington assumed the responsibility of operating KCTS-TV, Seattle's educational television station. From the beginning of operation in 1954, all of the public school systems utilizing the facilities of the station have provided the necessary operating funds. Participating school districts make pro-rata payments of one dollar per pupil per year to support the cost of operating the station and of printing and distributing the teachers' guides. The responsibility for in-school music instruction at KCTS-TV is placed in the hands of representatives from participating school districts, who are appointed to serve on a Television Music Curriculum Committee. The Curriculum Committee decides the general direction of all in-school televised music instruction, determines the program objectives for each grade level, specifies a series songbook if one is to be used in connection with the lessons, and assumes the responsibility of selecting the television music teachers. From the very beginning of televised music instruction in Seattle, the committee has selected a man and woman teaching team as television music teachers for each series. This team of two music teachers has always provided instruction for each lesson and each grade level, grades one through four. All series are videotaped and may be used for a period of five years, though they are rarely used that long. Each series contains seventy fifteen-minute lessons. The need that most television music teachers have for someone to assist them in the studio by singing a harmony part, playing a chording, melody, or percussion instrument, and so forth is unnecessary at KCTS-TV because of the team-teaching format. Students are sometimes used in a lesson to provide a demonstration of a folk dance or for some similar purpose, but a studio class *per se* is not used. The lessons are cyclical in structure with constant return to important musical considerations. The series are also cyclical, *i.e.*, the concepts presented in the first grade series are reinforced in the second grade series, and so on. The television music teachers prefer to have students use music songbooks during the lessons but, beginning with the series produced after the 1967-68 school year, a multiple text approach will be adopted for two reasons: first, the school districts utilizing the lessons are more often purchasing book series other than those used in the telelessons; and, second, the Television Music Curriculum Committee has decided to incorporate a Kodaly method in the production of upcoming television music series. Evaluation of the four series is handled in two ways: first, the members of the Music Curriculum Committee provide reports from classroom and music teachers in their districts; second, the television music teachers visit elementary school classrooms on a regular basis.

The St. Paul, Minnesota, Public Schools. Other than the fact that the St. Paul Public Schools and the Minneapolis Public Schools both utilize the same broadcast facility, station KTCA-TV, there are few similarities between the two programs of televised music instruction. St. Paul began utilizing the medium for music instruction at the start of the 1958-59 school year. Because of an administrative policy which limits to two or sometimes three years the length of time any teacher in the system may teach via television, televised music instruction over the years has been the responsibility of six different teachers. From the beginning of televised music instruction in St. Paul, the City Supervisor of Music has selected two elementary school grades for which to provide music telelessons; the rationale has been to select two grade levels, to concentrate on upgrading the quality of music instruction done in these grades for a period of at least two years, and then to switch the instruction to two different grade levels. In recent years the lessons have been presented to third and fifth grade children, to fourth and second grade children, and, during the past three years, to third and sixth grade children. The third grade lessons are entitled "Singing Together," and the principal emphasis of the series is upon teaching children to read music. The intent, then, is to provide direct music instruction. The principal emphasis of the sixth grade series, which is entitled "From the Record Shop," is to provide an overview of musical forms, styles, media, and historical epochs which sixth grade pupils subsequently study in more detail during required junior high school general music classes. Almost all of the music telelessons produced by the St. Paul Public School System are presented "live." The city Supervisor of Music expects soon to be able to hire a sufficient number of music specialists to provide in-class instruction for all fourth, fifth, and sixth grade students; when this time occurs, television will be utilized to provide instruction for first, second, and third grade children. To evaluate the series, the television music teacher gives each year several written tests that are administered and graded via television. Four feedback evaluation sheets are also included in both the third and sixth grade teachers' guides.

The Washington County, Maryland, Public Schools. Although closed-circuit television systems had been used by 1956 within a single building or to connect adjoining buildings, the well-known Hagerstown, Maryland, experiment was the first time a six-channel system had been designed to connect forty-five schools spread over an area of 468 square miles. From the very beginning of the famed television project, the emphasis was on direct instruction in all subject areas, including music, and not on enrichment or supplemental uses of the medium. At present, the Washington County Closed-Circuit Television System maintains a television music staff of three teachers. Each teacher prepares and presents two lessons a week for two elementary school grade levels. The television teachers and the Supervisor of Music prefer the immediacy of "live" lessons and tend, generally, to resist any notion of videotaping a series with a view to replaying it a second or a third year. Students are used in the telelessons when it is felt their presence will contribute to the effectiveness of the lesson, but they are not expected to respond verbally, i.e., they are used for demonstration purposes and not as a studio class. The lessons are taught on television in very much the same manner they would be taught in the classrooms. To the degree normally found in the classroom, then, understanding one lesson depends upon students' having viewed previous lessons. The television teachers in Hagerstown are perfectly willing to resist some of the visual conventions of the medium. If one of the teachers wishes to have students look at their songbooks rather than at the television receiver, for example, she instructs the technical crew to place a "look-at-your-book" visual on the screen. Sometimes the teachers pose a question and announce that they will pause a certain length of time to allow for teacher-led discussion in the classroom. The music staff of the Washington County Schools has always been of the opinion that the best means of evaluating the elementary school music program is to provide the television music teachers with an opportunity to see for themselves what has or has not been accomplished in the classrooms. One day of the television teacher's week, therefore, is devoted to classroom visitation. The three television teachers during the course of the school year are able to visit all classrooms in the county of the grade levels they teach on television.

CHAPTER V

TELEVISED MUSIC INSTRUCTION: A CHRONOLOGICAL RECORD OF GROWTH AND DEVELOPMENT

Data provided by respondents in the inquiry forms collected both for the present study and for the study completed by the writer in 1965 (82) were used, in the main, to identify and to characterize the programs of televised music instruction presented in this chapter. Respondents were asked in both studies to indicate the year in which their school systems or institutions began utilizing the medium for in-school music instruction, to enclose with the inquiry form any available guides, brochures, or printed historical information, and to append comments concerning the nature, status, or direction of their televisual programing. The data provided in or with the inquiry forms, along with bits and pieces of information drawn from the periodical and/or unpublished literature, were used, then, to arrange the in-school broadcast operations cataloged in this chapter in chronological order of the year programing began, to identify the grade levels being taught via the medium, and to provide other pertinent information such as the titles of music series, the nature of broadcast facilities, and, in many instances, the name or names of television music teachers. The chapter is divided into two sections, the first decade from 1948 to 1958 and the second decade from 1958 to 1968.

I. THE FIRST DECADE

The growth of televised music instruction reflects, not surprisingly, the twenty-year development of all in-school instruction via the medium between the years 1948 and 1968. In 1946 commercial television began its march forward as a medium of entertainment, but in many parts of the country, educators were already discussing the possibilities of utilizing commercial channels and of reserving television channels exclusively for educational purposes. (16:4) Until 1953, however, all educational programing was presented over broadcast facilities owned by commercial interests. In many instances, televised in-school music instruction is still presented today, to use the words of the Communications Act of 1934, in "the public interest, convenience or necessity" by commercial broadcasters.

Some in-school music instruction by television is known to have started in Baltimore in 1947. Regular in-school music instruction via the medium, however, began in that city in 1948 with Richard C. Berg as the television music teacher. Berg's initial in-school telecasts were designed to teach children in the intermediate grades to play simple recorder-type instruments. Shetler (97:56-62) quoted a series of bulletins prepared by Berg for these early telelessons; the following are selected excerpts:

> We, in the music division, appreciate your. . . cooperation in the experiment, and will depend upon your reports for evaluation of accomplishments.
>
> The students should understand and be informed that the lessons are to be conducted just as though the instructor were in the classroom; when directions for playing are given they should follow them in the same manner as when given by their regular teacher. During the lesson they will be called upon to play together, on signals from the studio instructor.
>
> . . . .
>
> All instructions concerning the technique of playing will be given by the studio instructor, so no preparation needs to be made by the classroom teacher other than seeing that all members of the class are equipped with instruments, ready to begin the lesson.
>
> . . . .
>
> The series is planned to give fundamental instruction that will make it possible for classroom teachers to teach new tunes and use melody instruments for continued class activity. (97:56-60)

An additional item of interest, and one that points up the problems educators face when relying on facilities provided by commercial stations, appeared in the second lesson of the series of bulletins Berg distributed to Baltimore classroom teachers. Appended to the last page, it was a note stating that someone from the television station

> . . . just called to say that lesson No. 2 will be postponed for one week in the event that the weather is clear in New York. The World Series game will be telecast during the entire afternoon; only rain will prevent. Therefore we are requesting that each class be prepared, with instruments in hand, for the second lesson. If the Yankee-Dodgers game is on your television screen at 2:00 p.m. you will know that lesson No. 2 will be postponed until Friday, October 14th. (97:60)

The oldest continually produced series of music lessons in the nation began in Philadelphia in 1948. For twenty years Catherine Frasetto Reilly presented a series of telelessons entitled "R for Rhythm." Beginning with the 1968-69 school year, "R for Rhythm" was presented via Channel 12, Philadelphia's educational outlet, but for the first twenty years of operation, commercial stations in the city provided the facilities, production personnel, and air time to present the in-school music series. The Philadelphia program is given more detailed discussion in Chapter IV.[1] It was indicated in an inquiry form received from the television music teacher for the Duval County Board of Public Instruction that televised music instruction also started in Jacksonville, Florida, in 1948. The series did not run very long, however, and televised music instruction began anew in 1963. The present television teacher for the Duval County Board of Public Instruction is Juanita M. James; the title of her music series is "Magic of Music."

At the 1949 meeting in Baltimore of the Eastern Division of the Music Educators National Conference, both Reilly and Berg presented televised demonstrations of their in-school music series. Television receivers were located in the large ballroom of a downtown hotel which, according to one observer, was "packed to capacity." (52:58) At one meeting of the convention in Baltimore, James Allan Dash, Music Director for station WBAL-TV, described several experimental programs in music education that had been successfully televised by local stations. (78:92)

In 1950 the potential of television as a practical and effective means of teaching was not at all evident to the majority of American educators. (11:5) Educational radio broadcasters were skeptical of the predicted conquest of television, and a large segment of the National Association of Educational Broadcasters was firmly ignoring the new medium. (9:34) Even if television would do all that some said it could do, the financial requirements of equipping a school system or institution seemed insurmountable. If the world's largest foundation established at the end of the 1940's by the Ford family had not intervened, it is probable that educational television might have gone the way of educational radio. One Ford Foundation fund alone, the Fund for Adult Education, was to spend twelve million dollars on the development of educational television within a period of ten years. Beginning in 1954 another fund, the Fund for the Advancement of Education, and in 1955 the parent Ford Foundation itself also became convinced of the need to support educational broadcasting. In all, it has been estimated that the Ford Foundation has made grants in the neighborhood of $100 million toward the development of educational television. (28:12) Another $100 million has been added by the federal government. In time, individual states began to support in-school televised instruction, along with business and industrial communities, individuals, and philanthropic organizations.

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[1] See pages 154-59.

Berg stressed the point that in 1950 there were still no television music experts and that trial-and-error experimentation was needed the results of which, after evaluation, should be made available to other music teachers. "Through co-operative effort," he wrote, "we shall be able to make television increasingly effective as an aid to our profession." (39:9) Baltimore continued to remain a leader. During the early fifties, that city presented several televised music series including "History Writes a Song," a series of ten programs in which a television music teacher taught the words and music of ten famous American songs; "Words in Music," an experimental series of six programs with the video portion showing only still pictures; "Traveling with Tunes," a series of twelve lessons, each of which presented the culture, legends, and physical characteristics of different countries; and "Instruments of the Orchestra," a series of nine lessons designed to acquaint children with the sounds and historical background of orchestral instruments. (81:32-33)

For educators convinced of the successful future of educational television, 1950 was a year of activity and crisis. There were differences of opinion within and between educational organizations. A major issue was the kind of channel allocations that educational broadcasters felt they could best utilize. The National Association of Educational Broadcasters was arguing in favor of the Ultra High Frequency band while the National Education Association and the U.S. Office of Education were of the opinion that educators should demand allocations in the Very High Frequency band. (30:341) There was further issue with regard to whether educational channels should be designated "non-profit" or "non-commercial" channels. (9:45) The only station on the air owned by an educational institution was WOI-TV of Iowa State College which was being operated as a non-profit station, i.e., it made use of commercial programing to meet the operating costs of its educational programing. Fortunately the Federal Communications Commission had placed a "freeze" (which lasted from 1948 to 1952) on channel allocations that gave educators time to plan and organize. What was needed was a unified front which could speak with authority for educators in their dealings with the Federal Communications Commission.

Epochal and unprecedented organization for educational broadcasting came with the formation of an ad hoc committee known as the Joint Committee (later Council) on Educational Television (JCET). The Joint Committee on Educational Television was an organization of organizations including the National Association of Educational Broadcasters, the American Council on Education (which itself represented approximately 150 educational organizations and a thousand institutions), the National Education Association, the National Association of State Universities, and others. Recognized by the Federal Communications Commission as the legal voice of educational broadcasting, the Joint Committee on Educational Television was authorized to speak in behalf of its parent organizations on all matters pertaining to educational television. The demands made by the Joint Committee were bold. The Federal Communications Commission was told that it should reserve at least one Very High

Frequency channel in each of 169 metropolitan centers in addition to an extra channel for each of forty-six major educational centers; moreover, the educators argued that a flat 20 per cent, approximately three hundred stations, should be reserved in the Ultra High Frequency band.

The Federal Communications Commission held hearings during the month of December 1950. The confrontation was a rare demonstration of coordinated educational effort. Beginning with the U.S. Commissioner of Education, seventy-six important witnesses testified, and 838 formal statements were filed. The Music Educators National Conference was represented by Richard C. Berg. Too long to quote here, Berg's complete testimony can be found in the January 1951 issue of the Music Educators Journal. At one point Berg said:

> Since complete information is not available concerning nationwide utilization of television in music education, the testimony given in this report is necessarily limited and should, therefore, be considered in such light. If it were possible for others in the music field to be present at this time to testify on their television activities, a much more imposing case could be presented. My experience in television is chiefly on the local level, and as one of many in my profession who has sought to apply the new medium at the 'grass roots', I appear in behalf of my colleagues. We are certain, from our experiences, that television will become a tremendous force in education and culture if schools and colleges are permitted to produce programs through their own outlets. (40:24)

The skill and organization with which the Joint Committee on Educational Television handled its case before the Commission paid off handsomely. With the issuance of the Federal Communications Commission's Sixth Report and Order on April 14, 1952, educators learned that 242 television channels (80 VHF and 162 UHF) were reserved for the exclusive use of educational broadcasting. By 1966, educational channel allocations had been increased to 116 VHF and 516 UHF. In addition, the Federal Communications Commission instituted in 1963 what is formally called the Instructional Television Fixed Service, known more popularly as the 2,500 megahertz system; this system is a low-powered, inexpensive point-to-point school service that is limited to small coverage areas and received by special equipment. The fixed service systems, however, did not replace any of the VHF or UHF channels already allocated by the Federal Communications Commission for educational use. Educators had won the first round in 1952, but there were even greater problems to be faced, namely, how educational television was to be supported on both the national and local level. As one broadcast historian points out, "It must be remembered that no one knew very much about ETV, which didn't exist, or about the capacity of educators to make it work." (9:50)

During 1951-52, considerable activity took place in the educational body corporate to enlist a broad base of citizen support for in-school television broadcasting. The Joint Committee on Educational Television became a permanent council on March 22, 1951, and, with funds provided by the Ford Foundation, published regularly a Factsheet on the status of educational television. Shortly afterward, the National Citizens' Committee for Educational Television began to mobilize local and regional committees for educational television. It is doubtful that educational television as it is known today would have come into existence without the help of the Joint Committee on Educational Television and the financial support of the Fund for Adult Education and the Ford Foundation. (8:198) Few educational television stations exist that are not in some way indebted to the Joint Committee on Educational Television. (9:67)

Other than the established systems mentioned above, only a limited amount of music education was taking place via television in 1951 because most schools did not have the facilities to receive the instruction. Berg wrote in 1951, however, that several series of music lessons had been produced in New York City, Los Angeles, and Washington, D.C. (40:24) The year 1952 saw a full day of regular lessons, including music, telecast from Montclair State College in New Jersey to thirteen schools in two communities.

In 1952 the Fund for Adult Education appropriated $1,350,000 for the establishment of the Educational Television and Radio Center, which, the following year, was located in Ann Arbor, Michigan. The Center was established to provide educational programing for the new educational television stations about to begin operation. The first series of programs the Center commissioned for distribution was the Minneapolis Symphony Orchestra series of ten hour-long telecasts. Each of the programs included an intermission discussion which dealt with the place of the orchestra in the community. During the next three years the Center received additional appropriations of more than three million dollars from the Ford Foundation. At first, the Center possessed no production resources of its own; it either provided financial assistance to local stations for producing programs or commissioned programs from a commercial concern. (30:152) Most of the early programing was produced by WOI-TV, which, in 1953 and 1954 alone, furnished seven series (229 programs) in fifteen- and thirty-minute units. Only nine half-hours of programing came from affiliated stations in 1954, but by 1956 affiliate stations had produced more than six hundred half-hours of programing. Thirty affiliated stations received programing from the Center by 1958, and the following year over a quarter of the total programing of all stations came from the Center. By 1961 each of fifty stations received ten hours of programing a week. Of this programing, there were a number of music series including "Music as a Language" (Howard Hanson), "Musical Forms" (Henri Temianka), "Music for Young People" (Instruments of the Orchestra), "Music and the Renaissance" (Colin Sterne), "Spotlight on Opera"

(Jan Popper), "Opera for Today" and "Opera for Tomorrow" (Boris Goldovsky), "The Boston Symphony Orchestra," "Fine Arts Quartet Plays Bartok" and "Fine Arts Quartet Plays Beethoven," "From Haydn to Hi-Fi" (Stanley Quartet), two series of videotapes entitled "Passing Notes on Music," a full year's music appreciation course (Roy and Johana Harris), and others. The Center moved its administrative offices to New York City in 1959 and added the word "National" to its title, making it the National Educational Television and Radio Center (NETRC). Following increased financial support by the Ford Foundation in 1963, the Center turned over to other agencies its previous activities in radio, instructional television, and station activation and welfare. (6:88) Though affiliated stations still produce some programing for National Educational Television, the Center today produces nearly half of its cultural, public affairs, and children's programing itself. (6:88)

College music courses for credit began early in Cleveland, Ohio. Edward G. Evans wrote a detailed report (47) of a three-hour music appreciation course he taught via television during the 1951-52 school year. The course was concerned with four major areas: (1) composer's materials, (2) form in music, (3) style in music, and (4) music as literature. A syllabus, which contained a class-by-class outline, a bibliography, a list of written assignments, and information concerning the final examination, was distributed to students by mail. The problem of how students were to listen to recordings was partially solved with the cooperation of a radio station which, during the day, broadcast compositions discussed in the evening telelessons. Students were required to submit three papers (a concert report, a paper discussing an element of music, and a paper on form) and one book report which was to be selected from specified categories listed in the syllabus. Evans felt that the least successful lessons were those in which the larger forms, sonata, rondo, and opera, were considered. The radio listening lessons turned out to be unsatisfactory; the instructor recommended that a commercial package of recordings be prepared and sold to students at a price they could afford. Evans was generally pleased with the results and reported that "in only one part of the final examination did telecourse music students fall below the average expected of the college sophomore or junior. This was in the field of recognition of music listed as required listening." (47:3)

On May 25, 1953, the first educational television station, KUHT-TV in Houston, Texas, began operations under the control of the University of Houston and the Houston Independent School District. Seven new educational television stations were established in 1954: WQED-TV in Pittsburgh, WHA-TV at the University of Wisconsin, KQED-TV in San Francisco, WCET-TV in Cincinnati, KETC-TV in St. Louis, KUON-TV at the University of Nebraska, and KCTS-TV at the University of Washington. Collegiate courses in music were taught via the facilities of most of these stations. In 1954 the University of Houston over KUHT-TV offered beginning piano instruction for college credit for those who would attend seminars twice a month at the University of Houston campus. The format of the course, which lasted for eighteen weeks, made use of four university students who provided studio demonstrations. In an article written at the time the lessons were being taught, the instructor indicated that ". . . students taking by television are making more progress than those students regularly enrolled for the same course on campus." (73:15) Busch cited the following universities that offered college music courses for credit between 1953 and 1954: the University of Bridgeport, a three-hour music appreciation course; Butler University, a three-hour music appreciation course; the University of Omaha, a two-hour "Music Masterpieces" course; the University of Houston, a music appreciation course and a "World Literature in Music" course; and the University of Washington, a "Symphonic Music" course. (81:22-23)

Music Appreciation courses were also being taught on university campuses via closed-circuit television. One of the better known of these started in 1955 at The Pennsylvania State University. Known by its catalog number "Music 5," the telecourse began its fourteenth year of continual operation in September of 1968. The course, which is given a detailed description in Chapter IV of this study,[2] is taught by Elmer C. Wareham, Jr.

Early in 1955 two other educational television stations came on the air, namely, WCIQ-TV operated by the Alabama Educational Television Commission and WUNC-TV operated by the University of North Carolina. Channel 7, the initial station of the Alabama Educational Television Network, made its first transmission in January of 1955. Three months later, Channel 10 in Birmingham was linked to Channel 7 to begin the network, and in August of the following year, Channel 2 in Dozier became the third link. There are eight stations in the Alabama Network at this writing, and construction has started on the ninth. Televised music instruction is produced at three centers: one operated by the Birmingham schools, one at Auburn University, and one at the University of Alabama. The music telelessons produced in the three centers are described in Chapter IV.[3]

Beginning in 1955, televised music instruction was presented "live" for twelve successive years from the Greensboro outlet of the North Carolina Educational Television Network. The television music teacher was Birdie H. Holloway, who was on the faculty of the School of Music of The University of North Carolina at Greensboro. Holloway provided the following information in the inquiry form for the 1965 study:

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[2] See pages 133-41.

[3] See pages 44-59.

> When our ETV station went on the air in the spring of 1955, I said, upon being asked about it, that I would never consider teaching music to children on television. Now, nine years later, I am strongly in favor of it under certain conditions
>
> . . . .
>
> For several years I taught lessons for grades 1-3 every other week and for grades 4-6 on alternating weeks. I frequently use children from our campus school of which I am music supervisor. Then the upper grade teachers asked that lessons for them be given every week; so I had to drop those for the small children.
>
> . . . from the requests for guides each fall, we figure that we have around two thousand children in this part of the state with us. We receive many enthusiastic and appreciative letters from children and from teachers, and these have kept us going through the years and will encourage us to carry on for a tenth year.

By the summer of 1963 Holloway had also taught her fourth telecourse for classroom teachers, ". . . a two-hour college credit course in the philosophy, materials, and methods of conducting music in the classroom." (55:61) The first of these courses for the classroom teacher was taught as early as the spring of 1956. (56:24) Holloway continued to teach the elementary school television music series for several years after she retired from her teaching position at the University of North Carolina at Greensboro. She stopped teaching the series at the close of the 1967-68 school year, however, because she had lost contact with children in the campus laboratory school and felt strongly that children should be used on the telelessons for purposes of demonstration. Holloway indicated in the inquiry form for the present study that she felt that an "all-out" effort should be made to prepare music teachers especially to teach on television.

With the aid of grants from the Fund for the Advancement of Education, educational television stations in Pittsburgh and St. Louis began in 1955 a series of experimental programs designed to test the effectiveness of television for classroom use. (16:6) These "bold experiments," according to one of the strongest supporters of educational television, had two objectives:

> It was hoped to prove (or disprove): (1) that the television medium had inherent resources calculated to enrich and enliven conventional teaching methods; (2) that through television the influence of the ablest teachers in a school system can be extended to more students than those in their particular class and that we can thus raise standards of teaching. (13:61)

Very little information was obtained concerning the program of televised music education in St. Louis. In the conduct of the 1965 study, the Director of the Division of Audiovisual Education for the City of St. Louis indicated in a letter that "in the early days of ETV in this area, a locally produced instrumental music series was broadcast but this is no longer used." The St. Louis station has broadcast a number of music series produced in other centers but apparently has not produced any of its own in recent years. The Pittsburgh station, on the other hand, produced in-school music series almost from the beginning. The fact that the program manager, Seth C. Gatchell, was also a musician doubtlessly had something to do with the station's attitude toward experimenting with various program approaches and formats. In 1954 Gatchell wrote:

> Music educators generally feel that an attempt should be made to show the influence and service of music to the school, the home, the church, and the community; to demonstrate its influence and value in the mental, physical, aesthetic, social, and personality development of the child.
>
> These are bold and broad aspirations, but they are natural ones. Can educational television really do all of these things for music education? Unfortunately, at this time there is very little evidence to support any kind of answer to that question. (53:82)

The first music series was called "The Pied Piper," a children's participation program for grades one through six; Patty Grossman of the Pennsylvania College for Women was the teacher. According to information received in 1965 from the station's Director of School Services, the following music series were produced between 1955 and 1958:

Spring 1955: Sing A Song. Eight enrichment lessons for primary grades emphasizing tone matching, pitch, rhythm, instruments, phrasing and enunciation, aural and sight perception, composing original music, integrating music with other subjects.

Fall 1955: Music is Magic. Eight enrichment lessons in appreciation for elementary grades. Students were introduced to music from England, France, Italy, Norway, Africa, the Orient, Mexico, and America.

Spring 1956: People, U.S.A. Eight enrichment lessons in folk music for junior high students designed to supplement studies in music, English, social studies, history, citizenship, and art.

Fall 1956: Music Makers. Eight enrichment lessons in music appreciation for elementary students. Five lessons were devoted to the symphony orchestra and the instrument families. The remaining three lessons were devoted to Mozart, Sousa, and the Operetta.

Spring 1957: 1-2-3-4 March! Eight lessons designed to supplement the elementary school program by showing teachers and students how to build a marching band.

Spring 1958: Pandy in Music Land. Eight enrichment lessons in classical music appreciation for intermediate grades.

Spring 1958: We Sing and Listen. Eight enrichment lessons in reading readiness to precede actual instruction in music reading skills for first graders.

All of these series were repeated once or more during subsequent years until the School Curriculum Advisory Committee of WQED-TV decided in 1961 to retire all of the kinescopes because of improvements in recording technology. Through the years, WQED-TV has also supplemented its own programing with music series obtained from outside sources. According to inquiry forms, the station, since 1962, has presented each year a series of locally produced telecasts entitled "Concerts for Young People." Designed for grades four through eight, the intent of these telelessons is to prepare students to attend concerts presented by the Pittsburgh Symphony Orchestra. The television music teacher is Christine E. Skoda.

The Detroit, Michigan, public schools, according to inquiry forms, began utilizing television for in-school instruction in 1955 with a television series entitled "Interlude." Presented once each week throughout the school year, the series includes seven music lessons, five art lessons, seven health lessons, seven library lessons, and seven math lessons. The music lessons are taught on a rotating teacher plan, i.e., each lesson is taught by a different music teacher. A survey conducted in October of 1967 by the city's Department of Educational Broadcasting revealed that 6,068 Detroit students regularly view each of the "Interlude" lessons as received from Detroit's UHF educational channel or from two 2,500 megahertz channels. In 1967 approximately ninety-two of the city's schools were equipped to receive lessons broadcast from the two 2,500 megahertz channels. During the 1967-68 school year, 171 Detroit schools were equipped to receive the MPATI telecasts from Channels 11 and 13. During that year, the two MPATI music series were broadcast over Channels 11 and 13, as well as over the two 2,500 megahertz channels.

The possibility of teaching band and orchestral instruments via television has often intrigued some music educators. According to Berg, no experience with this kind of instruction had been recorded by 1955. In that year he wrote that "whether it is possible to give successful instruction on the clarinet, trumpet, violin, and other orchestral instruments is debatable at this time, since, to our knowledge at least, it has not been attempted." (38:10) Berg mentioned that several school systems, namely Milwaukee, Seattle, and Syracuse, had provided instruction on "exploratory" or simple melody instruments but no band and/or orchestral instruments.

An inquiry form returned for the 1965 study indicated that the Vermont Symphony Orchestra Association sponsored in-school music telecasts beginning in 1956 over the facilities of WCAX-TV, a commercial station serving the Middlebury, Burlington, and Montpelier areas. The television music teacher at that time was Julia Northrop of Underhill, Vermont. Presented once a week, the telecasts were considered "enrichment" lessons for the elementary schools within range of the signal. Whether this program presently continues or for how long it continued is not known.

The year 1956 saw the beginning of one of the best-known television teaching experiments in the nation, namely, the Washington County, Maryland, closed-circuit television project with headquarters in Hagerstown. Initially eight schools were linked by coaxial cable; by 1960 another twenty-eight schools joined the network; and by 1963, all forty-five public schools in the county were connected. From the beginning of the project, music was one of the subjects taught to the more than 11,000 elementary school pupils in the county schools. A description of the music program is found in Chapter IV.[4]

In 1957, A. J. Stoddard of the Fund for the Advancement of Education wrote a report entitled Schools for Tomorrow: An Educator's Blueprint. From nation-wide discussions of this publication grew a project known as The National Program in the Use of Television in the Public Schools. (16:12) In 1957-58, the experiment involved nearly 40,000 children in more than 200 elementary and secondary schools. By 1960-61, the program had grown to reach nearly 200,000 students in more than 800 schools in fifteen municipal areas and eight regions. The major objective of the National Program was to determine the feasibility of using televised instruction as a major resource to teach large classes of students with fewer teachers and fewer classrooms than might otherwise be required. The National Program sought at the same time to upgrade the quality of education. (32:53-66) The published results of the experiment reported that large television classes did as well as, and in many cases significantly better than, classes taught by conventional methods. (32:61) Both elementary and secondary schools were involved, and about every subject area was taught. (13:72) The National Program did a great deal to get instructional television "on the move." State legislatures during the first six months of 1957, for example, appropriated $1,189,000 to establish educational television systems. (16:6) By the end of 1957, a total of twenty-eight educational television stations were in operation in eighteen states.

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[4] See pages 172-80.

The Minneapolis Public School System began its program of televised music instruction in 1957 when KTCA-TV, the nation's twenty-fifth station, went on the air as a community outlet serving a number of public school systems in the area including the Minneapolis and the St. Paul Public Schools. Actually, the Minneapolis Public Schools had presented in-school public relations programs over the facilities of a commercial outlet in the city as early as 1948. A series of music lessons entitled "Tune up Time" was one of the first telecourses to be presented in 1957 by the newly established educational channel. During the first two years, the telelessons were generally orientated toward performance, i.e., in-school concerts. From 1959 to the present, however, televised music instruction has been provided each year for children from kindergarten through sixth grades. A more detailed report of the program of televised music instruction in Minneapolis will be found in Chapter IV.[5] St. Paul did not begin to utilize the facilities of KTCA-TV until the 1958-59 school year. St. Paul's program of televised music instruction is also described in Chapter IV.[6]

The first full year of televised music instruction presented by the Denver Public Schools was in 1957. Known as the "Boettcher School of the Air," the in-school programing was initially designed for viewing by shut-in children who were unable to attend regular school. The lessons were so well received, however, that they were soon being used by classroom teachers all over the city. A description of the music telelessons, one of the first subjects to be included in KRMA's in-school schedule, is presented in Chapter IV.[7]

Oklahoma City also began its ambitious program of televised music instruction in 1957. From the very beginning of this program, televised music instruction for all six elementary school grades has been team taught by three teachers. There is a "lead" teacher for each grade, but the lead teacher is free to call upon either one or both of the other two teachers for assistance on-camera or off. The music telelessons, which are detailed in Chapter IV,[8] are telecast over two stations, one in Oklahoma City and the other in Tulsa; both are operated by the Oklahoma Educational Television Authority. Television is used for direct teaching in Oklahoma City, i.e., the major content of music instruction for the elementary school children in the city is provided via the medium.

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[5] See pages 127-32.

[6] See pages 166-71.

[7] See pages 78-86.

[8] See pages 110-16.

During the experimental period between 1956 and 1959, Chicago's "Television College" presented twenty-seven different telecourses for credit, including music, over the city's educational outlet WTTW-TV. By 1962, Clifford G. Erickson, the Director of Television College, was able to write:

> We have completed some fifty controlled experiments which give clear evidence that the home viewer can equal, or surpass, his classroom colleague of college age, or the adult student who is taking the same course by conventional instruction. We cannot speak so glowingly about the achievement of college-age students who receive the same television instruction in the classroom without follow-up instruction. . . . He does not do as well as the home viewing adult student. (23:42)

By the 1959-60 school year, a total of 200 students had taken half of their college course work toward the Associate in Arts degree by television. According to Otto T. Jelinek, who returned the inquiry forms, music courses were first offered for credit in 1958. Jelinek, Chairman of the Music Department for the Wilson Campus of the Chicago City College, is one of two television music teachers responsible for teaching a forty-five minute "Fundamentals of Music" telecourse and a thirty-minute "Appreciation of Music" telecourse each school year. The other teacher is A. L. Clark. Teleclasses are presented two times each week for two hours credit. In some instances the courses are videotaped, and in other instances they are presented "live." The instructor receives full teaching credit if the course is presented "live" and half credit if the course is taped. Jelinek indicated in the inquiry form that students mail a written assignment to the television teacher after each class; the assignment is corrected by the instructor and sent back to students by return mail.

The Delmarva Educational Television Project is another example of the utilization of commercial broadcast facilities (WBOC-TV in Salisbury, Maryland) for in-school instruction. The purpose of the Delmarva project was to provide otherwise unobtainable instructional assistance in music and science for small school systems reached by the television signal in parts of Delaware, Maryland, and Virginia (hence the name "Delmarva"). Administered by an advisory council consisting of a representative from each of seven participating school systems, the project was financed by the collection of a per-pupil fee of one dollar. One hour of time each day was purchased from the station when the project began in 1958, of which four twenty-minute segments were devoted to second and fourth grade music telelessons. According to information received in 1965 from Charlotte H. Adams, who was the television music teacher at that time, the grade level arrangement had soon changed to include two twenty-minute lessons a week for the lower three elementary school grades and two twenty-minute lessons a week for the upper three elementary grades. Information received in the latest inquiry form from Jean B. Wooten, the present television music teacher, indicated that televised music instruction has been expanded to include two twenty-minute lessons each week for all elementary school grades. Wooten teaches the fourth, fifth, and sixth grade series which have been entitled "Pathways to Music," "The World of Music," and "Adventures in Music," and Anna Lee Trader teaches the first, second, and third grade series which have been entitled "Music is Fun," "Music is Everywhere," and "The Magic of Music." From the beginning of the project, all lessons were presented "live." Wooten indicated in the inquiry form that Delaware dropped out of the project in 1967 when that state established its own closed-circuit television network. She added, however, that the televised music lessons still reach approximately 18,000 pupils in nearly a hundred schools.

When asked by letter whether Delaware was including music as one of the subjects taught via its new state closed-circuit network, Floyd T. Hart, the State Supervisor of Music Education, responded that music teachers, through their state music association, had decided against developing a program of televised music instruction. He explained that, with the exception of a few small school districts which were soon to be joined with larger districts, all pupils in Delaware receive classroom instruction from a music specialist. Hart indicated, however, that enrichment music series, obtained from outside sources for both elementary and junior high school pupils, were sent out over the network for those teachers who desired to use the lessons.

The Eugene, Oregon, Public Schools have utilized the facilities of both a commercial station and an educational outlet for televised music instruction since 1958. In years past, the series have been entitled "Music of the Americas," "Singing Time," and "Early Man and His Music." The present series is entitled "Music in Motion" with Marsha Herron as the television music teacher. The television music teacher also prepares and presents radio follow-up programs for the music telelessons.

With Jan Kok, Professor of Music at Aroostook State College in Presque Isle, Maine, as the television music teacher, the Maine State Department of Education began a series of televised music lessons in 1958 entitled "Music Theatre." The lessons were presented "live" during the 1958-59 school year but have been placed on videotape from 1960 to the present. Maine's first educational channel, WMTW-TV at the University of Maine, started telecasting the series in 1958 and was joined by WENH-TV, the educational channel in Durham, New Hampshire, when the latter station was connected to the University of Maine outlet in 1961; the remaining channels of the Maine State Educational Television Network, WMER-TV, WMEM-TV, and WMED-TV, have also carried the series since 1961. There are four "Music Theatre" series for kindergarten through grade three. Each series consists of sixty-two fifteen-minute lessons.

In Des Moines, Iowa, the music department utilizes school-owned television and FM radio outlets to teach music. If desired, the television music teacher on KDPS-TV can announce that radio station KDPS-FM will broadcast, during school hours, a composition studied during the television lesson. Special listening lessons are also broadcast over the facilities of KDPS-FM as are lessons preparing children to attend concerts of the Des Moines Symphony Orchestra. According to inquiry forms, television has been utilized since 1958 to provide the major content of school music instruction for the city elementary schools. "We are no longer in an experimental stage in either radio or television," the Director of Music Education wrote in 1962. (49:6) Two lessons entitled "Music Time" are presented each week for each of the six elementary school grades. The lessons are prepared and presented by three full-time music teachers, Cheryl Bailey, Mary Lee Barnett, and Sharon Karsten. The three television music teachers are assisted by Ellen Johnson, the city schools' Consultant in Vocal Music. In addition to a study guide for each series, classroom teachers also receive a Music Time songbook for several of the series.

II. THE SECOND DECADE

For many reasons educators were slow to make use of educational television. Some were not convinced that it would work; "an electronic tube can't understand a child" was someone's oft-quoted phrase. (32:5) There were administrators, too, who did not feel the need for what they considered, disdainfully, as "supplemental teaching." (13:47) And some teachers were quite afraid that television would eliminate jobs. Music educators tend to scoff at this apprehension; as Hartsell put it, "Any teacher who can be replaced by television probably deserves to be!" (24:38) The principal reason for non-utilization of the medium, doubtlessly, was the cost. It has been estimated that the cost of equipping an open-circuit educational television station with minimum facilities is in the neighborhood of from $400,000 to $500,000 with a yearly operating cost ranging from $1,000 to $650,000. (28:23) Feeling that educators were not taking up available channels as quickly as they should, several Federal Communications Commission Chairmen have delivered "scare" speeches warning that reserved television frequencies would be opened for commercial broadcasting should educators fail to take up their option within a "reasonable" time. The warnings stopped, however, when Senator Tobey of New Hampshire became Chairman of the Senate Commerce Committee. According to one writer,

> Senator Tobey recognized that commercial broadcasters were pressuring the FCC to convert some of the valuable VHF channels

> back to commercial use. The Senator applied reverse pressure of his own with threats that he personally would make members of the FCC exceedingly regretful if policies toward ETV were changed. Or if the announced deadline went into effect, he continued, there would be great sadness in sessions before his committee. For the next eleven years the FCC showed no eagerness to make wholesale changes in the channels that had been reserved for education. (8:190)

That educators were slow in taking up the frequency allocations made by the Federal Communications Commission in 1952 is apparent. By the end of 1955, only seventeen television stations had been activated, and one of these had gone dark. By the end of 1958 there were only thirty-five stations, and by the end of 1959, there were forty-four stations on the air.

Interest in instructional media was shown by the federal government in 1958 with the passage of the National Defense Educational Act. The act included provisions for $18,000,000 to be allocated for research and utilization of all the educational media. Increased spending by the federal government and by state legislatures brought a sharp increase in the number of school systems and institutions utilizing instructional television in 1959 and the early 1960's.

Televised music instruction was first presented in Richmond, Virginia, in 1959 via the facilities of a commercial station, WRVA-TV. Initially the lessons were sponsored by the Richmond Public Schools, and the first television music teachers were music consultants in the Richmond school system. Jane B. Willard was the first television music teacher; the title of her series was "Let's Make Music." Louise Bramm followed Willard as the studio music teacher and used the same series title. Although the series were utilized by school systems other than Richmond, the lessons were based on the music textbooks used in the Richmond schools. All of the "Let's Make Music" series were videotaped and were reused for several years. In 1964 the music telelessons were shifted to WCVE-TV, the newly activated educational television channel in Richmond. Some of the "Let's Make Music" series recorded at WRVA-TV were telecast by WCVE-TV, and in addition, June Allen was employed by the station as the television music teacher. Allen videotaped a fifth grade series entitled "Patterns in Music." The present television music teachers employed by the Central Virginia Educational Television Corporation are Betty Hamilton and Jane Batty. Hamilton has taped a first grade series entitled "Time for Music," a second grade series entitled "All Aboard for Music," and a fifth grade series entitled "Our Musical Heritage." The first and second grade series are fifteen minutes in length, and the fifth grade series is twenty-five minutes in length. Batty has taped a third grade series entitled "Merry-Go-Music" and a fourth grade series entitled "Byways to Music," both of which are twenty minutes in length. All of the present series are also aired from WBRA-TV, the educational channel in Roanoke, Virginia.

According to an inquiry form received for the 1965 study, the Milwaukee, Wisconsin, Public Schools began a program of televised music instruction in 1959. The series was entitled "Music for You." The television music teacher for the series being telecast in 1965 returned the inquiry form for the present study with the indication that she was no longer teaching the elementary school music telelessons. Whether or not the program continues today, therefore, is unknown.

Three series of music telelessons entitled "Understanding Music" have been presented in Schenectady, New York, since 1959. Taught by Katherine Turnbull, Series I is for kindergarten through second grade, Series II is for grades three and four, and Series III is for grades five and six. The series were produced and continually revised at WRGB-TV, a commercial station in Schenectady. Series II and III are presently being aired over WMHT-TV, Schenectady's educational television outlet. Turnbull noted in the inquiry forms that, in some outlying areas, her televised music classes are the only means of in-school instruction. In Schenectady, however, the telecasts serve a supplemental purpose in that elementary school classroom teachers are also provided assistance by visiting music specialists.

East Carolina University in Greenville, North Carolina, began televising "Music 120," a two-credit music appreciation course, over its closed-circuit facilities in 1959. James H. Parnell, an Associate Professor of Music at the University's School of Music, has taught the course three times a year since it was first offered in the fall quarter of 1959. Two sections of "Music 120" are presented to a total of 500 freshmen and sophomores each quarter. Each section is taught "live." Recently acquired videotaping facilities, however, will make it possible for the television teacher to record performances of faculty and student soloists and ensembles for reuse whenever desired. Graduate music students serve as proctors and discussion leaders in each of five receiving classrooms. Unable to find a textbook that he considered suitable for an eleven-week course, Parnell wrote his own. Entitled Music in Brief, the text was published in 1967 by William C. Brown Book Company.

Another collegiate music appreciation course, "Music 41 TV," was presented over the open-circuit facilities of WUNC-TV of the University of North Carolina at Chapel Hill by William S. Newman during the spring semester of 1959. Newman repeated this television course once more during the fall semester of 1961. A total of thirty-three lectures were given on Monday and Wednesday evenings, and a listening "lab" lesson was presented on Friday evenings. Further opportunities to hear the music discussed during the telecasts were provided on another evening of the week over the FM radio facilities of WUNC. The text used for the course, Understanding Music, was written by Newman.

The State University of New York College at Brockport began using a closed-circuit television system in 1958 for music instruction in the laboratory elementary and junior high schools. The college music faculty began using the facilities in 1960 for a required music literature course. William R. Hullfish described the approach in the 1965 inquiry form as follows:

> At present we have three music teachers using the TV facilities. This is strictly on a voluntary basis. With the help of broadcast personnel, we plan the series and videotape each lesson. The tapes are evaluated by the three teachers involved and certain ones are saved to be shown the next semester. The unsatisfactory tapes are erased. . . .
>
> In general, we find that it takes about four hours to tape a 50-minute lesson. This is actual taping time. . . . not planning time.
>
> We use TV because we think we can present a better course. The variety of teachers, each teaching his best areas, raises the level of instruction. We stay away from straight 'lecture' lessons and try to present material not possible in the classroom. For example, the Baroque period lessons compared the sounds and mechanisms of harpsichord and piano and presented a trio sonata with harpsichord, cello, and two recorders. . . . This was taped at night with the help of many extra musicians and certainly could never have been done in the classroom.
>
> I personally feel that the TV sections are much better prepared for listening to music than the other sections because of the amount of 'live' music they hear every week.

According to the inquiry form received for the present study, the three teachers have continued to use the medium for the music literature course. The classes meet once a week via television and two times a week in smaller groups with a teacher in the classroom. Hullfish reported that the closed-circuit facilities, which reach twelve classrooms, are also being used now for class piano modules.

Inquiry form returns indicated that the following nine public school programs of televised music instruction began in the year 1960: the Anaheim, California, School District; the Chattanooga, Tennessee, Public Schools; the H. Frank Carey High School in Franklin Square, New York; the Georgia Educational Television Network; the Kentuckiana Educational Television Council in Louisville, Kentucky; the Richardson, Texas, Independent School District; the School District of the City of York, Pennsylvania; the Weber County, Utah, School District; and the Clover Park School District in Tacoma, Washington.

Televised music instruction for students in grades three through six began in Anaheim, California, in 1960; within two years, these telelessons were being used by 107 California school districts including

Los Angeles County and the Santa Ana Schools. Television is an integral part of a unique instructional organization called the "redeployment plan." With this plan, students in the fifth and sixth grades spend one-half of their school day in an audio-visual resource room and the other half of their day in smaller-than-normal-size "skills" classes. The redeployment plan, as well as Anaheim's entire program of televised music instruction, is discussed in detail in Chapter IV.[9]

Utilizing the facilities of commercial stations in the city, the Chattanooga, Tennessee, Public School System began a program of televised music instruction in 1960. Jay M. Craven, the city Supervisor of Music, returned the inquiry form for the 1965 study; in it he indicated that he was the television music teacher. Sometime between 1965 and 1968, the television teaching responsibilities were assumed by Mary Ann Lowe who returned the inquiry form for the present study. From the beginning, the telelessons have been thirty minutes in length and have been presented "live." Three music series entitled "Time for Music" were telecast during the 1967-68 school year. The first of these series was designed for grades one and two, the second series for grades three and four, and the third series for grades five and six. Elementary schools in the tri-state area of Chattanooga, viz., Tennessee, Alabama, and Georgia, have used the in-school music programming.

Two programs of televised music instruction which began in the year 1960 did not continue. The H. Frank Carey High School in Franklin Square, New York, started closed-circuit telecasts for junior high school students in that year. Several series dealing with orchestral instruments, opera and program music, and jazz were taught by Elaine Newberg. In the conduct of the present study, Newberg returned a letter indicating that the medium was no longer utilized for music instruction. Beginning in 1960 and continuing for five years, the School District of the City of York, Pennsylvania, presented a series of elementary school music telelessons entitled "Meet the Music Makers." The lessons were presented on time purchased from a local commercial station. The series was discontinued in 1965 when an educational television station was activated in nearby Hershey, Pennsylvania.

According to an inquiry form received in 1965, the Richardson, Texas, Independent School District began producing music telelessons for first and second grade children over the facilities of a city-owned educational outlet in 1960. Whether or not these lessons continued or for how long they continued is not known.

Arch J. Stokes, Music Consultant for the Weber County, Utah, School District indicated in the inquiry form that two series of music telelessons for fifth and sixth grade pupils have been produced since 1960 over the facilities of KWCS-TV, an educational outlet in Ogden. The lessons of the two series are twenty minutes in length, and the present television music teacher is Bruce Erickson.

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[9] See pages 68-77.

The Kentuckiana Educational Television Council began broadcast activities in 1960. According to Virginia B. West, the studio music teacher who returned inquiry forms for both studies, the two music series entitled "Music Box" are designed for "direct" teaching. The lessons are for grades three and five. West described both series as "courses in general music which include singing, interpretation of music symbols, listening, playing informal instruments, and rhythmic response." The lessons are presented on WFPK-TV, an educational channel, and are used in the Louisville Public Schools and four school systems in southern Indiana.

Televised music instruction provided by the Georgia Department of Education Television Services began in the year 1960 with Lynda Moore, Supervisor of Music for the Decatur City Schools, as the television music teacher. Moore videotaped four series of telelessons entitled "Inside the Music Box" for primary grades, "Music Everywhere" for the middle grades, and "Exchanging Notes" and "Music Around the World" for the upper elementary grades. During the 1964-65 school year, Rose Mary Kolpatzki, Supervisor of Music for the DeKalb County Schools, replaced the primary grade videotapes with a series entitled "Sing and Play." At the beginning of the 1965-66 school year, Barbara Rustin became the television music teacher for the Georgia Educational Television Network. Rustin has videotaped two complete series of music telelessons entitled "Do Re Mi" for the middle grades and "Our Musical World" for the upper elementary grades. She also served as content coordinator for a primary grade series entitled "Sing It Again," which was videotaped during the 1967-68 school year with Betty Sharpe as the television music teacher. The entire program of televised music instruction presented by the Georgia network, including four series of in-service music courses for classroom and music teachers, is discussed in Chapter IV.[10]

With the financial support of twenty-six other neighboring school districts, the Clover Park School District Number 400 in Tacoma, Washington, has produced since 1960 music telelessons for all six elementary school grades over the facilities of educational channel KPEC-TV. Three music teachers devote full time to the preparation and presentation of the six weekly series. Two of the three teachers, Lenore Taylor, who teaches the third and fourth grade series, and Waletta Carlson, who teaches the fifth and sixth grade series, have been with the station since it went on the air in 1960. Martha Bayne has assumed the teaching responsibilities for the first and second grade music series from the original primary grade teacher who was Joan Curtis. Before 1967, four or five telelessons were presented each week for some grade levels. Presently, two lessons are telecast each week for "Music One," "Music Two," "Music Four," "Music Five," and "Music Six," and three lessons are presented each week for "Music Three." Taylor noted in the inquiry forms that, from the beginning, the intent of the music telelessons was to provide direct teaching for all six grade levels.

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[10] See pages 86-100.

One year after the Clover Park School District began operation of KPEC-TV in Tacoma, Washington, the Tacoma Public School System activated a non-reserved educational channel of its own, KTPS-TV, which is also located in the city of Tacoma. According to Karen L. Nye, the on-camera music teacher, music has been a part of the programing since the station went on the air in 1961. Three music series are presently being taught at KTPS-TV, a fifteen-minute series entitled "Meeting Music" for first grade children, a fifteen-minute series entitled "Discovering Music" for second grade students, and a twenty-minute series entitled "Adventures in Music" for fifth grade students. Nye indicated in the inquiry form that the original intent of the first and second grade series was to provide total teaching. After a trial period of several years, however, music teachers became alerted to the fact that students who had received music instruction only via television during the first and second grades were less able to match pitches upon reaching the third grade. The emphasis of the telelessons, therefore, was changed to an enrichment type of teaching, and music specialists were assigned to visit every classroom, grades one through six, two times each week. A "straight" music appreciation course was also added at this time for fifth grade students. All music instruction provided by television was structured to correlate closely with the instruction provided by the visiting music specialists. "This curriculum arrangement," according to Nye, "has been in effect for almost two years, and the results are quite gratifying." Nye also indicated that a third and fourth grade series was planned for the 1968-69 school year. Beginning in April of 1968, all series were to be pre-taped.

In 1961, the Midwest Program on Airborne Television Instruction (MPATI) began telecasting lessons on two Ultra High Frequency channels from an airplane flying above Montpelier, Indiana. This airborne program had the potential of reaching five million students enrolled in 13,000 schools and colleges in parts of six states. (15:10) School systems out of range of the airplane were also allowed to borrow or to lease the tapes produced by MPATI, a distribution procedure which has ". . . reached many more students throughout the country than the airborne facility has ever reached directly." (28:38) The Federal Communications Commission denied a request made in 1965 for permission to use six channels for the project with the recommendation that MPATI make application for 2,500-megahertz channels. Eventually MPATI did apply for six 2,500-megahertz channels, but many educational broadcasters had begun seriously to question the practicality of airborne transmission. (28:38) In any event, the circling DC-6 was finally "grounded" at the end of the 1967-68 school year.

Unquestionably, the two music series produced by MPATI have been viewed by more elementary school pupils, either directly from airborne transmission or locally from leased videotapes, than any other television music series ever produced. Inquiry forms received in both studies conducted by the present writer have indicated that many school systems or educational television stations have supplemented locally produced music series with the two produced by MPATI. Though produced in 1961, the telelessons are still being utilized to a considerable extent at this writing. The following are course descriptions of the two MPATI series that have appeared in catalogs distributed by the National Instructional Television Library:

> 'Music For You.' Sixty-four lessons, twenty minutes each. Supplementary instruction in the understanding and appreciation of music for intermediate grades. Originally broadcast twice a week. Course content is divided into six areas: singing, listening, rhythm, playing classroom instruments, creating, and reading. Teacher's manual available.
>
> 'Singing, Listening, Doing.' Sixty-four lessons, twenty minutes each. Basic instruction in music for primary grades. Course is designed to provide experiences which will develop the pupil's skill, understanding and appreciation of music. Content of the course includes units of singing, listening, rhythm, playing classroom instruments, creating, and reading music. Originally broadcast two times a week. Teacher's manual available.

Most of the MPATI course offerings, according to a 1961 publication of the Department of Audio-Visual Instruction of the National Education Association, treat instructional television as a major resource, viz., "the broadcasts take over the main burden of formal course presentation, but learning is facilitated by other experiences under the guidance of the classroom teacher. . . ." (20:16) Dolores Dudley, the television music teacher for the two MPATI series, considers the music telelessons to fall more within the "enrichment" category, however; in the inquiry form returned for the present study, she selected the second answer of question A under Part III: "Television is used at regular intervals for 'enrichment' lessons; classroom teacher is responsible for content and sequence of music program but utilizes television for subject matter closely related to classroom lessons." Before videotaping the MPATI series, Dudley was a television music teacher in the Hagerstown, Maryland, closed-circuit television project.

Televised music instruction was first presented during the 1961-62 school year in the Albuquerque, New Mexico, Public Schools and has continued without interruption to the present. Since the first year, children in grades four through six have been provided two telelessons a week, each of which is presented "live." Each grade level is taught throughout the school year by one of three television music teachers who, in addition to the time involved in preparing and presenting the two telelessons, spend approximately 20 to 25 per cent of their time as classroom music consultants for the grade levels they teach via television. The total program of televised music instruction presented in Albuquerque is discussed in Chapter IV.[11]

The Greater Washington Educational Television Association, Inc., station WETA-TV, Channel 26 in Washington, D.C., produced two series of televised music lessons during the 1961-62 school year. Mary Haywood was the television music teacher. One series of twenty-minute lessons for grades one, two, and three was entitled "Exploring Music." The other series of thirty-minute lessons for grades four, five, and six was entitled "Music of Many Lands." The lessons, according to an inquiry form returned by Haywood, were presented "live" though a few were videotaped and retained. Haywood indicated that one other series of music lessons was also produced locally by WETA-TV but that lessons obtained from outside sources had been utilized during the past few years.

According to an inquiry form received in 1965 from Carroll A. Rinehart, Coordinator of Elementary Music for the Tucson, Arizona, Public Schools, a series of music telelessons entitled "For Making Music" was being produced locally at that time over station KUAT-TV, an educational outlet licensed jointly to the Tucson Public Schools and the University of Arizona. Rinehart indicated in an inquiry form returned for the present study that limited funds had forced a cutback in locally produced telelessons but that a series obtained from an outside source was presently being telecast by the station.

Another inquiry form received for the 1965 study indicated that the Bayless School in St. Louis, Missouri, produced two telecasts a week for the fourth, fifth, and sixth grades over the school's closed-circuit facility and that the telelessons had been presented continually since the 1961-62 school year. A follow-up inquiry form for the present study was not received; thus, it is not known whether the program of televised music instruction has continued or for how long it continued.

The Liberty Local School District in Youngstown, Ohio, has utilized a closed-circuit facility since 1961 for teaching elementary school music classes. Helen Stephens was the television music teacher who returned the inquiry form in 1965. At that time, three twenty-minute lessons were presented each week to children in grades one through four. The inquiry form for the present study was returned by

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[11] See pages 59-68.

Josephine Parise, who indicated that twelve music telelessons are still being taught each week but for all six elementary grades--two a week for each grade level. Though all lessons are taught "live," Parise indicated that lessons are occasionally videotaped for purposes of self-evaluation. Sixty classrooms are reached by the closed-circuit facility. Parise spends approximately 40 per cent of her time each week preparing and presenting the telelessons and spends the remaining 60 per cent of her time working with children in the classroom.

The need that most television music teachers have for someone to assist them in the studio by singing a harmony part, playing a chording, melody, or percussion instrument, and so forth is unnecessary at KCTS-TV, the educational television outlet in Seattle, Washington. Since 1961, a two-member teaching team has been responsible for all televised music instruction for grades one through four. Each of the four series contains seventy fifteen-minute telelessons. The total program is given detailed discussion in Chapter IV.[12]

In 1962, new and existing educational broadcasting stations were given substantial financial assistance by the federal government with the passage of the Educational Television Facilities Act. The act allowed the Secretary of Health, Education, and Welfare to match the funds of any state up to a maximum of one million dollars for certain broadcast facilities such as towers, transmitters, and other transmission facilities. The five-year appropriation originally totaled thirty-two million dollars. Recipients were allowed to use the funds to construct new non-commercial educational television stations or, under certain conditions, to improve or expand existing broadcasting operations. The following were considered eligible applicants: an agency responsible for the supervision of a public elementary, secondary, or higher educational system or institution within a state; a state educational television agency; a college or university deriving its support in whole or in part from tax revenues; and a nonprofit foundation, corporation, or association which was organized primarily to engage in or encourage educational television broadcasting.

In 1962, televised music instruction began robustly in the state of Tennessee when WKNO-TV, the educational outlet in Memphis, and WDCN-TV, the educational station in Nashville, both began to produce music series. The series from both stations were, for a long while, distributed nationally by the National Instructional Television Library. In Memphis the music series for all six elementary school grades are entitled "The Music Room." The lessons for each of "The Music Room" series are presented two times a week; the first and second grade lessons are fifteen minutes in length, and the third through sixth grade lessons are twenty minutes in length. Margaret Walsh, who returned the inquiry forms, is the on-camera music teacher at the Memphis station. Walsh considers all six series, which are presently distributed throughout the state by the Tennessee Educational Television Network, to be enrichment-type general music classes. Children in grades one and two receive a songbook entitled Songs for the Music Room. The Nashville station employs two part-time and two full-time music teachers and produces four series of music lessons for grades two through five. Peggy Romersa teaches the second grade telelessons, a fifteen-minute series entitled "Rhythm Parade"; Nancy Brantley is responsible for the third grade lessons, a thirty-minute series entitled "Melody Time"; Jane Tredway is the television teacher for the thirty-minute fourth grade series entitled "Music Makers"; and Jeanne Shaffer, who returned the inquiry form, is the studio teacher for the twenty-minute fifth grade series entitled "Music-Go-Round." All telelessons are presented once a week with two or three replays. The Nashville music series are utilized, according to Shaffer, by forty-six school districts.

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[12] See pages 159-65..

Two other Tennessee school systems also began the teaching of music via television in 1962, namely, the Bristol and the Johnson City schools. One part-time and two full-time television music teachers present a twice-a-week schedule of music telecasts for all elementary and junior high school grades via closed-circuit facilities in Bristol. The elementary school classes are treated as general music classes and include instruction in singing, rhythms, listening, and recorder-type instruments. The junior high school classes are orientated toward music appreciation and music history. The Johnson City, Tennessee, Elementary Schools began a full broadcast schedule of six elementary school series entitled "Let's Make Music" in 1962. The inquiry form for the 1965 study was returned by Deanna Gilbert and Anne Shannon, who indicated that the music telelessons reached 1,850 students in five elementary schools. At that time they described their procedure as follows:

> Each classroom is visited once weekly by the television teachers. In a twenty-minute period we follow up television lessons and engage in activities otherwise impossible in a television lesson. At present there are two teachers. . . . Next year we will add four schools to our load but will then have four on our TV music faculty.

The inquiry form for the present study was returned by Patricia Aldridge, who indicated that the music staff now consists of five music specialists, three of whom do all of the television teaching with the off-camera assistance of a fourth. The fifth teacher assumes the music teaching responsibilities for special education students. The other two television teachers are Nancy Winegar and Josephine Kerley. Aldridge indicated that the lessons are frequently team taught. Each television teacher is responsible for four twenty-minute telecasts in addition to an average of nineteen twenty-minute classroom visits each week. All music teaching in Johnson City, then, is done by a music specialist. Children receive two television lessons and one lesson in the classroom each week with the same music teacher. The closed-circuit system presently reaches 121 classrooms.

School systems in two other parts of the country, according to inquiry form returns, also began producing televised music instruction via closed-circuit television facilities in 1962, namely, the Chelmsford, Massachusetts, Public Schools and the South Oyster Bay Supplementary Education Center in Bethpage, New York. Three television music teachers provide instruction for 133 elementary school classrooms in Chelmsford, Massachusetts. According to Olive Littlehale, who returned inquiry forms for both studies, the three music teachers follow up the telelessons with classroom visits. Classroom teachers are also asked to assist in the music program and are provided worksheets two weeks ahead of the telecasts. Both elementary school and junior high school students receive music instruction via the closed-circuit facilities in Bethpage, New York. The television music teacher is Gerald Kirby. Bethpage also operates a 2,500 megahertz system.

Reaching approximately 1,500 classrooms in its prime coverage area through the facilities of five commercial stations (in Flint, Cadillac, Sault Sainte Marie, Traverse City, and Cheboygan), the Central Michigan Educational Television Council has produced televised music classes for the elementary school grades since 1962. From the beginning of the program, the television music teacher has been George Ann Wolf. Originally producing a music series for the lower, middle, and upper elementary school grades, the Council dispensed with its upper elementary school series during the 1967-68 school year. The music series for grades one and two is entitled "Music Room," and the series for grades three and four is entitled "Time for Music." The telelessons for both series are fifteen minutes in length and are presented once a week.

The Northeast Mississippi Educational Television Council in Tupelo, Mississippi, and the Lynchburg, Virginia, City School System both began televised music broadcasts in 1962, and both utilize the facilities of commercial stations. Betty S. DuVall in Tupelo teaches two television lessons a week, one for grades three and four and one for grades five and six. John L. Bach in Lynchburg teaches one thirty-minute lesson each week for junior high school grades six and seven. Other school districts within range of the respective stations utilize the telelessons in both areas. Ernestine Ferrell, Supervisor of Music for the State of Mississippi, indicated in a letter that a state-wide program of televised music instruction is anticipated in the near future and that DuVall is serving as the chairman of a music curriculum committee.

Operating on a channel which was originally designated as a commercial channel, in-school music telecasts began over New York City's educational station WNDT-TV in 1962. According to an inquiry form received for the 1965 study, two series of music lessons, "Time Now for Music" for grades three and four and "Music for You" for grades five and six, were presented once a week with Elton J. Warren as the television music teacher. Approximately ninety school districts in New York, New Jersey, and Connecticut were utilizing the programs presented by WNDT-TV in 1965. Each district contributed to the cost of the programs on the basis of the number of pupils enrolled in the schools of the district. From 1958 to 1961, Richard C. Berg preceded Warren with three years of music telecasts that were presented over the facilities of WPIX-TV, a commercial station in New York City; air time for Berg's earlier series had been leased from the commercial station by the New York Board of Regents.

With studios located on the University of Texas campus, the Southwest Texas Educational Television Council began producing televised music instruction at KLRN-TV in 1962. Programing produced at KLRN-TV serves the school districts within a seventy-mile radius of a transmitter located midway between the cities of San Antonio and Austin. According to an inquiry form received from Eleanor Page, who is the music supervisor at KLRN-TV, the present series of music telelessons is also utilized in other cities, St. Louis, Missouri, and Lexington, Kentucky, to name two. The television music teacher during the 1966-67 school year was Catherine Longenecker. For the 1967-68 school year, Barbara DeLaney assumed the television teaching responsibilities. The title of the music series is "Sounds of Our Times." Each twenty-minute lesson is a self-contained unit and, in most instances, is given a "sound" title, e.g., "The Essence of Sound," "The Human Sound," "Sound Pictures," "The Sounds of Strings," "Sound Impressions," "The New Sounds," "Sounds of Pipes and Horns," "Calypso Sounds," and so forth. The lessons are designed for children in the fourth, fifth, and sixth grades.

A unique instructional television project is the Texas Educational Microwave Project (TEMP), the nation's first television "network" of institutions of higher learning. TEMP, a one-hundred-mile-long microwave relay television system which began operation in 1962, connects the following ten colleges and universities: Southwestern University, Georgetown; Houston-Tillotson College, Austin; Southwest Texas State College, San Marcos; Texas Lutheran College, Seguin; Incarnate Word College, San Antonio; Trinity University, San Antonio; Our Lady of the Lake College, San Antonio; St. Mary's University, San Antonio; St. Edward's University, Austin; and The University of Texas, Austin. The University of Texas operates this extensive closed-circuit and microwave relay system which, as the following item indicates, is but one of several uses that this institution makes of the electronic media:

> From the university's radio-television building comes programing for KUT-FM, the university-owned radio station, KLRN, Channel 9, a community sponsored educational television station

> serving Austin and San Antonio, the university's closed-circuit television system, and TEMP. . . . In addition, the University of Texas trains students majoring in broadcasting and produces educational and public information films. (5:196)

Beginning in 1962, a music appreciation course was presented over the TEMP network. The most recent course was videotaped by Marjorie T. Walthall of San Antonio College. According to an inquiry form received from San Antonio College, the music appreciation course is taken by college or university freshmen and sophomores, and it is telecast two times a week for fifty-minute classes. The course is to be revised during the 1968-69 academic year. According to one source, a system similar to TEMP, in this instance utilizing five microwave towers, is being planned for the University of Connecticut and its four branches. (6:144)

Only three school systems were identified as having started programs of televised music instruction in 1963: the Kansas City, Missouri, School District; the Los Angeles County Schools, producing agent for the Regional Educational Television Advisory Council; and the St. Margaret of Scotland Elementary School in Chicago, Illinois.

Though the educational television station owned and operated by the Kansas City, Missouri, School District went on the air in 1961, it was not until 1963 that a regular series of music telecasts for third grade pupils was initiated for in-school use. The first television teacher was Richard C. Berg, who continued to teach the music telelessons until the close of the 1965-66 school year. Beginning in 1966, the third grade telelessons were taken over by Orene V. Yowell, and a fourth grade series was added with Joan Jones as the television music teacher. Both series were entitled "Sing a Song at Sight." In 1966, first and second grade enrichment lessons called "Music Magic" were also added to the broadcast schedule with Dorothy O. Wilson as the on-camera teacher. Additional information concerning the program of televised music instruction produced by the Kansas City, Missouri, Public Schools is presented in Chapter IV.[13]

In Southern California, 103 school districts in eight counties have joined together to form the Regional Educational Television Advisory Council (RETAC). The Los Angeles County Superintendent of Schools Office serves as the coordinating agent for RETAC and assumes the responsibility for producing needed telecourses. The programing, then, is broadcast over the facilities of KCET-TV, the educational television channel in Los Angeles. Entitled "Focus on Our America Through Music," an enrichment series of ten lessons for eighth grade students was produced in 1963 as the first music series. Other enrichment music lessons were included in three unusual series dealing with Africa, Japan, and Latin America. RETAC began producing its regular instructional series entitled "Adventures in Music" in 1966. Both thirty-lesson series have been videotaped with Mary Reed and Lyn Roberts as the fourth grade and the sixth grade television teachers, respectively. Chapter IV contains a description of all these series.[14]

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[13] See pages 106-10.

The St. Margaret of Scotland Elementary School in Chicago, Illinois, began utilizing a closed-circuit facility for the teaching of music in 1963. One thirty-minute music telelesson for second and third grade children is presented each week with Sister John Mary as the television teacher. The school also picks up the music telelessons presented by Chicago's two educational television stations and distributes the lessons to the classrooms via the closed-circuit system.

Two Pennsylvania State Colleges began utilizing closed-circuit television facilities for music instruction in 1963 and 1964 and have, today, discontinued all use of the medium. The Edinboro State College started utilizing television in 1963 for an "Introduction to Music" course which was required of all undergraduate students but, after a four-year trial, turned to the auditorium for handling large numbers of students because of negative student attitudes toward television and lack of "live" music. The Music Department of the Slippery Rock State College began using television in 1964 for observation and instruction of students in the college's laboratory school but when the laboratory school was discontinued found no other uses of television for teaching music.

The Atlanta City and Fulton County, Georgia, School Systems began producing television music classes over the facilities of WETV in 1964. By 1966, three series of music lessons for grades one, two, and three were being produced with India Minette Nesbitt as the television music teacher. All three series are entitled "Here Comes Music." These music lessons are discussed in Chapter IV.[15]

In 1964, the Alfred I. DuPont School District in Wilmington, Delaware, began producing televised music instruction over a closed-circuit television system. The television system presently reaches 192 classrooms, but not all are elementary school classrooms. Twenty-minute music lessons for grades one through six are presented via television every other week. On alternate weeks, music teachers go to the classrooms to teach music. This arrangement would seem an interesting compromise between classroom teaching and television teaching; it is not practical for the music teachers to try to make in-person visits each week to all elementary classrooms, but with one lesson videotaped and presented on television one week and an in-person visit by a music teacher the next week, children receive music instruction taught by a music specialist every week. The first through fourth grade telelessons entitled "Music Anytime" are taught by Edith Koontz; the fifth and sixth grade telelessons entitled "Music Museum" are taught by Harold Schiff.

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[14] See pages 122-26.

[15] See pages 100-106.

The Los Angeles, California, City School Districts provide four telecourses entitled "Invitation to Music" for children in grades three through six. The third grade telelessons were first aired in 1964, followed by the fourth grade in 1965, the fifth grade in 1966, and the sixth grade in 1967. All telecourses are produced in studios which are owned and operated by the Los Angeles City School Districts and are telecast on time purchased either from the educational television station located in Los Angeles or from the commercial stations in the city. The four "Invitation to Music" series are discussed in Chapter IV.[16]

Since 1964, Arizona State University in Tempe, Arizona, has offered an "Introduction to Music" course over station KAET-TV, the educational television outlet in Phoenix. Donald J. Issak, Associate Professor of Music at the University, is the television music teacher. Issak, who answered the inquiry form for the present study, indicated that the entire telecourse is videotaped and that it is allowed to run for two years. He added that it takes from two to seven hours, exclusive of research time, to make each half-hour videotape. Two half-hour teleclasses are presented each week, and students meet once a week for a discussion group.

Follow-up inquiry forms were not received from five respondents who indicated in inquiry forms returned for the 1965 study that televised music instruction had been initiated in their school systems in 1964. According to the earlier inquiry forms: second and fourth grade students were receiving music telelessons via a closed-circuit facility at the Minnetonka School District Number 276 in Excelsior, Minnesota; eighth grade students were being provided two twenty-minute general music classes each week over a closed-circuit system in Rochelle, Illinois; two twenty-minute music telelessons each week were being provided for first and second grade children in the Greeley, Colorado, School District Number Six; a fourth and fifth grade series was being produced over the facilities of an educational channel in San Bernardino, California; and music series for grades one through six were being provided via the facilities of a commercial station for students in the Mahoning, Ohio, County Schools. Whether these five programs of televised music instruction were continued or for how long they were continued is not known.

By 1965, the number of educational television stations on the air had more than tripled the number in operation in 1958. As of

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[16] See pages 117-22.

December 31 each year, there were thirty-five educational television stations on the air in 1958, forty-four in 1959, fifty-one in 1960, sixty-two in 1961, seventy-five in 1962, eighty-three in 1963, ninety-nine in 1964, and one hundred thirteen in 1965. Of the six respondents who specified in the inquiry form that televised music instruction had been undertaken in their school systems in 1965, one indicated that VHF station was used, four indicated that a UHF station was used, and one indicated that a 2,500 megahertz system was utilized. The five television operations were: The Educational Television Association of Metropolitan Cleveland (WVIZ-TV, Channel 25), which represents thirty-four school systems; the Columbus, Ohio, Public Schools (WOSU-TV, Channel 34); ten county school systems operating the Mid-Florida Educational Television Station in Orlando (WMFE-TV, Channel 24); the Omaha, Nebraska, Public Schools (KYNE-TV, Channel 26); nine county school systems operating Florida West Coast Educational Television Incorporated (WEDU-TV, Channel 3); and the Spring Branch Independent School District in Houston, Texas (KRZ-68, Channels 7 and 9).

The first series of music telelessons produced at WVIZ-TV in Cleveland was "Songs, Sounds and Symbols" in 1956 which was designed for grades four, five, and six. The television music teacher for the videotaped series of thirty-two lessons is Elaine Shakley of the Cleveland Heights Public Schools. Shakley, a recipient of The Martha Holden Jennings 1966 Master Teacher Award, has described some of her experiences as a television music teacher in the June 1966 issue of the Phi Delta Gamma Journal. (67) The intent of the enrichment series is to provide musical resources and materials not available to classroom teachers. To this end, Shakley has introduced in the series many unusual instruments such as the lute, viola da gamba, harpsichord, natural trumpets, hand bells, and the like, has presented two lessons on the ballet with dancers from the Ballet Russo of Cleveland, has introduced noted artists and composers such as Henry Mancini, has presented performance ensembles of the quality of the Oberlin Conservatory Woodwind Quintet, has made use of a mobile television unit to take pupils on musical "field trips," and has included lessons taught with Orff, Kodaly, and Suzuki approaches. The second series of music lessons to be produced at WVIZ-TV is entitled "Finding Keys to Music" with Judith Willour of the East Cleveland Public Schools as the television music teacher. This series of thirty second and third grade lessons was videotaped in 1966. As the title of the series implies, the intent is to present fundamental principles of music including singing, rhythmic experiences, music reading experiences, and so forth. Brenda Veal, a music teacher in the Cleveland Public Schools, is the television teacher of two recent series produced in the studios of WVIZ-TV. Designed for primary grade children, these two series are entitled "Stepping into Rhythm" and "Stepping into Melody." Distributed by the National Center for School and College Television in Bloomington, Indiana, these two primary grade series have been used extensively in all parts of the nation. Both contain thirty fifteen-minute videotapes.

Donald W. Skelton of the Columbus, Ohio, Public Schools is the television music teacher for three series of telelessons presented over the facilities of WOSU-TV. Introduced first in 1965, these upper elementary school series are entitled "Music Reading Can Be Fun" for fourth grade students, "Music Reading for Fifth," and "Music Reading for Sixth." The lessons are fifteen minutes in length, they are presented once each week, and the series are videotaped and rerun for two or three years. Skelton indicated in the inquiry form that weekly radio broadcasts correlate song material with the telecasts.

The Mid-Florida Educational Television Station WMFE-TV, Channel 24 in Orlando, began regularly scheduled music telecasts in 1965. Five lessons entitled "Keynotes of Music" are presented each week in the following order: Monday, a combined fourth and fifth grade lesson; Tuesday, a combined first and second grade lesson; Wednesday, a sixth grade lesson; Thursday, a third grade lesson; and Friday, a lesson designed for all six grades simultaneously. These enrichment lessons are based on topics or units, for example, songs of transportation, songs of weather or seasons, songs of different nationalities, forms in music, elements of music, and so on. Student solos or performing ensembles are used regularly for these programs.

The Metropolitan Omaha Educational Broadcasting Association consisting of the Omaha, Nebraska, Public Schools and other school systems in Nebraska and eastern Iowa within pickup range of KYNE-TV, an educational outlet located at the University of Omaha, began a program of televised music instruction for all six elementary school grades in 1965. Two television music teachers, Lillian Hoefener and Marian Evenson, are responsible for teaching all six series. Hoefener teaches "Let's Listen and Sing," "Singing and Doing," and "We Read and Sing" to grades one through three. Evenson teaches "Keys to Music," "America Sings," and "Living with Music" to grades four through six. One telelesson a week is presented for each series, and each lesson is fifteen minutes in length. The lessons are videotaped, are telecast, and are then erased.

The Pinellas County, Florida, Public School System and eight other county school systems in the St. Petersburg-Tampa area own and operate WEDU-TV, Florida West Coast Educational Television, Incorporated. In 1965, WEDU-TV produced a series of music telelessons entitled "Words and Music" for students in the fourth, fifth, and sixth grades. The television music teacher for the thirty-six lesson series of twenty-five minute videotapes is Allan Entz. The telelessons are called "music resource" lessons because they are designed to present musical materials which classroom teachers may not have time to collect for themselves. The intent of the series, then, is to reinforce or to extend the existing program of music instruction in the elementary schools. The emphasis is upon listening to music. Every kind of music is presented, from the symphonies of Beethoven, Brahms, and Mozart to a lesson entitled "Rock-Rock-Rock-Rock-Rock-'N'-Roll." The television music teacher encourages students and teachers not to make value judgments with regard to what is "good" or "bad" music.

The Spring Branch Independent School District in Houston, Texas, began televised music instruction in 1965 over a 2,500 megahertz system which reaches 550 classrooms. Five series of music telelessons are taught by Virginia Hunt: "Fun With Music," for grade one; "Melody Time," for grade two; "Time for Music--3," "Time for Music--4," and "Time for Music--5." A kindergarten series is also in the planning stages. Each series is videotaped and rerun for two or three years. Hunt is also responsible for teaching televised in-service workshops for classroom teachers. An interesting aspect of the total program of televised instruction in Spring Branch is that classroom teachers are asked to evaluate each teleclass on an IBM card. Eleven "yes" or "no" answers are sought for such questions as "Did the television teacher establish attention of the pupil audience?" "Were the aims and purposes of the program readily understood by the pupils?" "Was the program too difficult for the experience level of the class?" "Did the program provide an opportunity for follow-up instruction?" and so forth. The cards are then analyzed by computer, and the television teacher is provided with the results. Classroom teachers also use a code system to indicate on the IBM card the number of students who view each program.

Three of the five respondents who indicated that they initiated a program of televised music instruction in 1966 were located in collegiate institutions, and all three utilized closed-circuit facilities. Leslie Zeddis, of the Concordia Teachers College in River Forest, Illinois, reported that, in 1966, he taught an experimental music education course for college upperclassmen; the course, which was scheduled for two fifty-minute periods each week, was not offered during the 1967-68 school year, however. W. H. Hodgson of Michigan State University in East Lansing has taught a telecourse entitled "Introduction to Music" each semester since the fall of 1966. The course is designed for non-music majors and reaches 200 to 225 students each semester. Also in 1966, Ohio University in Athens introduced a telecourse entitled "Introduction to the Fine Arts." Concerned with all major art forms, this course, which is taught by Robert Wortman, meets three periods a week, one of which is devoted to small-group discussion led by a teaching fellow.

The Arkansas Educational Television Commission activated a VHF station in Little Rock during the 1966-67 school year. An elementary school music series entitled "Gateway to Music" was produced immediately for the three primary grades (presently for grades one and two), and a second series entitled "Exploring the World of Music" followed soon afterward for the three upper elementary grades (presently for grades five and six). During the 1968-69 school year, a third series entitled "Pathways of Music" was produced for the third and fourth grades. The primary grade lessons are presented three times a week and are fifteen minutes in length, the intermediate grade lessons are presented three times a week and are twenty minutes in length, and the upper grade lessons are presented two times a week and are thirty minutes in length. Terry Jean Fetzek, called "Miss Terry" by the students, is the television music teacher. Fetzek is hired full-time by the Arkansas Educational Television Commission. A companion series of in-service teleclasses for classroom teachers is coupled with each of the above series for children; these thirty-minute in-service classes are aired once a week at five o'clock in the afternoon for classroom teachers to view in their homes. Taught by Catherine McHugh, Professor of Music at the University of Arkansas, the in-service teleclasses provide detailed suggestions for preparation and follow-up of each of the children's series. McHugh has been released from half of her teaching responsibilities at the University to assist in the production of the telelessons for children and to teach the in-service teleclasses for classroom teachers.

The nation's newest state embarked upon a program of televised music instruction in 1966. Produced at KHET-TV, a VHF station licensed to the University of Hawaii, three series of elementary school music lessons are taught each week by Marion A. Todd, a Music Education Curriculum Specialist for the Hawaii State Department of Education. The telelessons are presented three times a week for each of the fourth, fifth, and sixth grades, and each series bears the intriguing title of "Strings and Things." All lessons are twenty minutes in length.

Fourteen respondents indicated in the inquiry forms that televised music instruction began in their school systems or institutions during the 1967-68 school year. Five of these instructional programs commenced via the facilities of open-circuit educational television stations; three were initiated over the facilities of commercial television stations; two programs made a start over closed-circuit facilities, one a 2,500 megahertz system and the other a cable system; and four collegiate institutions undertook four different types of in-school programing.

The five programs of televised music instruction initiated in 1967 over the facilities of educational television stations were: the Duluth, Minnesota, Public Schools (WDSE-TV); Michigan Classroom Television in East Lansing (WMSB-TV); the Music Education Department of the University of Nebraska in Lincoln (KUON-TV); the Fargo, North Dakota, Public Schools (KFME-TV); and the Spokane, Washington, Public Schools (KSPS-TV). All five of the stations broadcast on VHF channels. The programs of televised music instruction in Lincoln, Fargo, East Lansing, and Spokane began with one or two series of music telelessons designed for one or two grade levels but, at the same time, designed so that continuing series for other grade levels could be added in succeeding years. This practice has been common in many school systems or area television councils in all parts of the country. The program in Duluth, however, began ambitiously with six series of music telelessons presented three times a week for each grade level by four television music teachers. All six series in Duluth are entitled "Exploring Music." The lessons for the lower three grades are fifteen minutes in length, and the lessons for the upper three grades are twenty minutes in length. The first grade series is taught by Mary Bukowski, the second grade series by Joanne Anderson, the third and fourth grade series by Helen Nelson, and the fifth and sixth grade series by David Osterlund. Michigan Classroom Television in East Lansing telecasts music lessons to more than one hundred school districts in south-central Michigan. During the 1967-68 school year, two thirty-four lesson series entitled "Hum and Strum" were produced at WMSB-TV with Fran Powell as the television music teacher. The first series was for grades one and two, and the second series was for grades three and four. A third "Hum and Strum" series for grades five and six was presented during the 1968-69 school year. Dorothy T. Kozak, Associate Professor of Music Education at the University of Nebraska, began teaching in 1967 an enrichment series of music telelessons entitled "Exploring the World of Musical Sound" to fifth and sixth grade pupils over KUON-TV, the educational outlet licensed to the University of Nebraska. During the 1968-69 school year the lessons were to be offered just to fifth grade children, and a new series of lessons for the sixth grade was to be produced. In Fargo, North Dakota, Dorothy E. Andrews also began teaching in 1967 a series entitled "Musictime" to third and fourth grade students. The lessons are utilized in thirty-eight North Dakota school districts which form the North Central Council for School Television. Approximately thirty school systems within a one-hundred-mile radius of Spokane began utilizing in 1967 the music telelessons produced at KSPS-TV by the Spokane Public Schools. Jill Sturmer is the television music teacher for two music series entitled "Music Grade 2" and "Music Grade 3." Sturmer also presents two "live" ten-minute in-service teleclasses for classroom teachers on Monday morning before school begins. During the in-service lessons she briefs teachers with regard to what is to take place in the telelessons for the week and offers suggestions for the preparation and follow-up of each lesson.

Three programs of televised music instruction were initiated in 1967 over facilities provided by commercial stations. In Green Bay, Wisconsin, the production of three music series was financed through funds provided by Title III of the Elementary and Secondary Education Act of 1965 under the auspices of the Green Bay Cooperative Educational Service Agency, Number 9. The television producer and teacher for the three series is Russ Widoe. "Time to Sing" is the title of the twenty-minute telelessons presented once a week for second grade students, "TV Singing School" is the title of the fifteen-minute lessons presented two times a week for third grade students, and "Sing! It's Good for You" is the title of the fifteen-minute telelessons presented two times a week for fourth grade students. Ralph E. Hall, the Supervisor of Music for the Rockford, Illinois, Board of Education, is the television music teacher for two series of music telelessons provided for fifth and sixth grade pupils in that Illinois city. Both series are entitled "Meet the Instruments." In Anchorage, Alaska, Janice Gibson is the television music teacher for a series of third grade telelessons produced by the Anchorage Area Borough School District. Entitled "The Music Place," the lessons were videotaped during the 1967-68 school year but were not scheduled for broadcast until the 1968-69 school year.

The two school systems to begin televised music instruction via closed-circuit facilities in 1967 were the Labette County, Kansas, Public Schools and the Parma, Ohio, Public School District. Fifty-two classrooms in fourteen elementary schools are reached from the Labette County Educational Improvement Center in Parsons, Kansas. Music telelessons are provided for all six elementary school grades. Carolyn Cavitt is the television music teacher, and the titles of her television series are "The Magic World of Music" for grades one and two, "Let's Explore Music" for grades three and four, and "The Many Sounds of Music" for grades five and six. Cavitt mentioned that seven of the fourteen schools possess videotape recorders which allow classroom teachers to utilize the music programing whenever they wish. The Parma, Ohio, Public School District presents one series of music lessons via a combination cable and 2,500 megahertz system. The music series for fourth, fifth, and sixth grades is taught by Mary Jane Huskonen, who indicated that the series has an "appreciation" rather than a skills orientation.

The Department of Music Education of The Pennsylvania State University started producing in 1967 a series of telelessons entitled "The Many Sounds of Music," for the Commonwealth's junior high school pupils. The host for the first ten lessons is John B. Fosse, and the host for the next five lessons is A. Peter Costanza. The series is designed in such a way that the lessons may be viewed either sequentially or independently. A detailed discussion of "The Many Sounds of Music" series is found in Chapter IV.[17]

In 1967, representatives of the (then) six junior colleges in Los Angeles decided to offer a music appreciation course for credit over KCET-TV, the educational television channel in Los Angeles. The television music teacher was G. Truett Hollis, Associate Professor of Music at East Los Angeles College. The teacher devoted half time to the preparation of a syllabus during the first semester and full time to videotaping the classes during the second semester. For purposes of evaluation, the television teacher also visited each of the colleges for consultation with students enrolled in the telecourse. The students received the course at home, however.

An especially interesting television teaching project is presently being conducted in the School of Music of the University of Oregon by Billie Erlings, Coordinator of Group Piano. In 1966 Erlings proposed to the School of Music and the Television Broadcasting Department of the University that a series of seventeen videotapes be produced for the purpose of teaching group piano to college freshman music majors who had had no previous keyboard instruction. The proposal was accepted, and Erlings, after a period of training in the use of the medium, served as the television teacher. The comprehensive format is one of a team-teaching project between an instructor in the classroom and the television teacher. The telecourse was employed experimentally during the 1967-68 school year with music majors and with elementary education majors enrolled in music fundamentals courses. During experimental stages, regular television receivers were used in the receiving classroom. Given the course title "ITV Functional Piano," the series will be utilized again during the 1968-69 school year, at which time students will wear headsets controlled through the console operated by the receiving room teacher. A complete description of the series, its purposes, content, approach, and the problems encountered, will appear as Erlings' doctoral dissertation. She was invited to deliver a paper on group piano instruction by television at the July 1968 Conference of the International Society for Music Education held in Dijon, France. The main theme of the Dijon Conference was "The Influence of Technical Media on the Music Education of Today."

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[17] See pages 141-53.

During the fall and winter quarters of the 1967-68 school year, Lorene Marvel, Professor of Music at the St. Cloud State College in St. Cloud, Minnesota, taught a three-credit music education telecourse entitled "Music in the Primary Grades." Presented over KTCA-TV, Channel 2 in Minneapolis-St. Paul, and KCMT-TV, Channel 7 in Alexandria, the course was offered either to college upperclassmen or to classroom teachers who were required to take refresher courses. During the thirteen-week course, students were required to attend three meetings, one of which was for the final examination at a centrally located school. Students were also required to prepare a teaching project and to turn in reports after each telecast. The Music Education Department of the St. Cloud State College also makes considerable use of closed-circuit television facilities for teaching, observation, and evaluation purposes in connection with the campus elementary and junior high school.

Also other respondents from collegiate institutions indicated in the inquiry forms that television is utilized in music education classes in addition to, or in place of, regularly scheduled telelessons or telecourses. Since 1963, demonstration videotapes have been prepared by the music education faculty at the State University College in Oswego, New York, for use in music education courses. On occasion, music education majors at Oswego have also prepared special telelessons which were, in turn, presented to elementary school children via closed-circuit facilities. Using the Laboratory School at the Colorado State College in Greeley, Colorado, Dwight E. Nofzinger, Assistant Professor of Music Education, utilizes closed-circuit television to provide demonstration and observation classes at the elementary, junior high, and senior high school levels. Closed-circuit facilities are used for the same purpose at the Indiana State University in Terre Haute, Indiana, and at the Kent State University in Kent, Ohio. At Northern Illinois University in DeKalb, Illinois, closed-circuit facilities are used to videotape music lessons prepared by pre-service music teachers who are then provided the opportunity to see, criticize, and evaluate their own presentation. Many colleges and universities are presently using portable videotape recorders for the same kind of "microteaching." The music faculty at Northern Illinois University also use their television facilities for in-service workshops and institute programs. Utilizing closed-circuit facilities, two music education professors at Bowling Green State University in Bowling Green, Ohio, use students in the city public schools for unrehearsed "live" and videotaped demonstration lessons.

Still other uses of television were reported by some respondents. The Eastman School of Music has, for a number of years, utilized television in connection with performance and conducting classes and, under the direction of Donald Shetler, has been one of the few music schools in the country to offer instructional television workshops and media institutes for music teachers who teach or plan to teach on television. Since 1960 the San Jose, California, State College has used closed-circuit facilities for self-evaluation of conducting, piano, and violin students, for special symphony, symphonic band, jazz band, and choir concerts, for special performance examples, and for microteaching. The Massachusetts State College at Lowell and Knox College in Galesburg, Illinois, also reported using television as an instructional tool for conducting and performance classes. Vocal music faculty at the Western Michigan University in Kalamazoo, Michigan, and the Foothill Junior College in Los Altos Hills, California, reported using television extensively for choral conducting classes.

Respondents in two public school systems reported that experiments with closed-circuit facilities were being conducted during the 1967-68 school year with a view to implementing regular televised music instruction during the 1968-69 school year. Both programs were for secondary school students. At the Evanston, Illinois, Township High School, three music teachers plan to schedule harmony, sight singing, and music history telecourses during the 1968-69 school year. Music teachers at the East Junior High School in Braintree, Massachusetts, have utilized their closed-circuit facilities for various music specials and for the presentation of music series obtained from outside sources. A locally produced series is planned for the 1968-69 school year.

Leon C. Karel, Director of Allied Arts Certification in Missouri, has experimented with newly installed closed-circuit facilities at Northeast Missouri State College in Kirksville for a course entitled "Arts and Man," which he describes as a "general college course of the 'allied arts' type." He was also author and consultant for a series of related arts videotapes for the local public school system. Karel also reported that he had utilized the facilities to record student teachers and to work with selected students on projects of their own.

III. SUMMARY

Principally through the use of the data provided by respondents in the inquiry forms collected both for the present study and for a study completed by the writer in 1965, this chapter has presented a chronological list of school systems and institutions which have utilized instructional television for teaching music. It was not until 1953 that a television station reserved exclusively for educational programing was constructed and put in operation. From 1948 to 1953, then, all educational programing was presented over facilities owned by commercial interests, and as has been seen in the chapter, televised music instruction, in some instances, is still presented today over the facilities of commercially owned channels.

The Baltimore and Philadelphia school systems were the pioneers of televised music instruction. Both systems established precedents that were not followed in other cities with any degree of regularity until the mid-1950's. Collegiate institutions, however, began offering music courses for credit in 1951, and by 1954 at least five colleges and universities were awarding credit hours for television courses successfully completed. The Pennsylvania State University began offering a music appreciation course via closed-circuit facilities in 1955. Six school systems, including the beginning of the Alabama Educational Television Network, the North Carolina Educational Television Network, the Detroit Public Schools, and the Pittsburgh Public Schools, were providing in-school music telelessons by 1955.

The year 1956 saw the beginning of the world-famous closed-circuit television experiment in Washington County, Maryland. The Boettcher School of the Air in Denver, Colorado, was also telecasting music lessons by the end of 1956. Ambitious programs of televised music education were started in 1957 in the Minneapolis Public Schools and the Oklahoma City Public Schools. By the end of 1958, the first decade of televised music instruction, Chicago's "Television College" was on the air, the Delmarva project in Salisbury, Maryland, had started operation, the Eugene, Oregon, Public School System was offering music instruction by television, the Maine State Department of Education had started a series of music telelessons, and the Des Moines School System had initiated music instruction via the medium.

Televised music instruction was first presented in 1959 in Richmond, Virginia, in Milwaukee, Wisconsin, and in Schenectady, New York. The University of North Carolina at Chapel Hill and East Carolina University in Greenville, North Carolina, had both presented collegiate music appreciation courses via television by 1959. By 1960, the State University College in Brockport, New York, had started utilizing television in collegiate music classes along with the following public schools: the Anaheim, California, School District; the Chattanooga, Tennessee, Public Schools; the Georgia Educational Television Network; the Kentuckiana Educational Television Council in Louisville, Kentucky; the Richardson, Texas, Independent School District; the Weber County, Utah, School District; and the Clover Park School District in Tacoma, Washington.

The Midwest Program on Airborne Television Instruction began operation in 1961. The two series of music telelessons produced by MPATI have doubtlessly been viewed by more elementary school children, either directly from airborne transmission or locally from leased videotapes, than any other television music series ever produced. Among other programs of televised music instruction started in 1961, the Seattle and Tacoma, Washington, programs and the Albuquerque, New Mexico, programs deserve special notice.

A total of twenty-nine school systems or institutions reported that televised music instruction began between the years 1962 and 1964. The organization of regional educational television councils, or other expense-sharing confederations, was a trend noted during these years. By 1965, the number of educational television stations on the air had more than tripled the number in operation in 1958. From 1965 to 1967, twenty-five additional programs of televised music instruction were identified; eighteen of these were in public school systems, and seven were in colleges and universities. In all, the chapter identified and briefly described 102 programs of televised music instruction.

CHAPTER VI

PRESENTATION AND ANALYSIS OF DATA: FACILITIES, NATURE OF UTILIZATION, ADMINISTRATIVE PRACTICES, AND MATERIALS

Data gathered in Parts I and II of the inquiry form along with two items from Part IV-A and one item from Part V-A of the inquiry form are presented and analyzed in this chapter. The concern, first, is with the basic facility used by respondents to present televised music instruction, how the facility was originally acquired, and the nature and quality of reception facilities. Next the nature of utilization is considered, *i.e.*, the grade levels for which the music instruction is provided. The third section of the chapter considers administrative practices and/or procedures, namely, how television music teachers are selected, how teaching loads are established, when on-camera rehearsals are arranged, and under what conditions lessons are videotaped. The final section is an investigation of the nature of supplementary materials distributed to receiving teachers and/or students, how often these materials are distributed, and who prepares them.

I. FACILITIES

There are four basic systems for the dissemination of educational telecasts: the open-circuit commercial broadcasting station, the open-circuit educational broadcasting station, the closed-circuit television facility, and the 2,500 megahertz system. The obvious advantage of open-circuit broadcasting is that all school systems and institutions within pickup range of the signal may utilize the programing; the obvious disadvantage is that the station is limited to the transmission of one program at a time. This limitation has caused some to suggest that open-circuit stations "should be eventually relieved of the responsibility of acting as relay stations for in-school programs," (30:134) the implication being that open-circuit stations should be used for adult consumption.

School systems utilizing closed-circuit facilities have the advantage of being able to transmit several lessons simultaneously, but, unless attached to a "satellite" antenna, long-line telephone wires, or a microwave relay, closed-circuit television can reach only those receivers connected by coaxial cable. The closed-circuit operation also has the advantage of flexibility of scheduling; open-circuit stations, particularly commercial stations, are more or less forced to "block out" programing according to fifteen- or thirty-minute time periods.

The 2,500 megahertz system, known formally as the Instructional Television Fixed Service (ITFS), "is, in effect, a contradiction in terms: a closed broadcasting system." (28:24) Using channels from 2,500 through 2,690 megacycles, the signal is broadcast through the air but can be received only by pre-tuned multiplex receivers. The 2,500 megahertz system transmits programing to one or more "fixed" locations and is, therefore, especially useful for a group of schools clustered in one area; moreover, the multichannel television system can beam five different telelessons simultaneously and is relatively economical.

Other facilities are also used to transmit or to receive educational programing. Some school systems or networks utilize translators to carry television signals to schools not served by primary stations. Still other schools employ Community Antenna Television systems to carry television signals to classrooms located a distance away from a transmitter.

Music educators probably have had very little to say about the nature of facilities utilized for in-school telecasts. Because of the initial cost and subsequent maintenance of the hardware, the cost of graphic-photographic supplies, and the cost of staffing a television facility, most school administrators have had to examine carefully the needs of every subject area in the curriculum before deciding on the best electronic buy for the dollar available. If the total school need was to provide instruction in one or two areas such as science or music, perhaps the decision was made to purchase time from a commercial station. If the need was to accommodate immediately a rapidly increasing student population, perhaps the choice was to install extensive closed-circuit facilities. A desire simply to experiment with the medium perhaps prompted the decision to invest in single-room television equipment. Whatever the reason or reasons for acquiring it, the type of television facility that respondents for the present study had available for in-school music instruction is presented in Table IV.

TABLE IV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY PRODUCING AND RECEIVING SYSTEMS OF QUESTIONNAIRE RESPONSES TO PART I, QUESTIONS A AND B
TYPE OF TELEVISION FACILITY UTILIZED

What type of television facility do you use for in-school music teaching?	Receive Televised Music Instruction (N=47)	Produce Televised Music Instruction (N=97)	Total (N=144)
1. Non-commercial ETV station(s)	43 (90.5%)	63 (65.0%)	106 (73.6%)
2. Commercial station(s)	3 (6.4%)	7 (7.2%)	10 (6.9%)
3. 2,500 megahertz system	3 (6.4%)	4 (4.1%)	7 (4.9%)
4. Closed-circuit system	1 (2.1%)	31 (32.0%)	32 (22.2%)
5. Other (write-in answers)	--	9 (9.3%)	9 (6.3%)

The number of respondents who utilize the facilities of a non-commercial educational television station provides the most conspicuous statistic. Sixty-three or 65.0 per cent of the school systems or institutions that produce televised music instruction and, as might be expected, forty-three or 90.5 per cent of the respondents who receive televised music lessons produced by another system utilize open-circuit educational television facilities. Of the 144 respondents who returned inquiry forms, 106 or 73.6 per cent indicated that televised music instruction is presented via the facilities of an educational television station. As was pointed out in an earlier chapter, these figures are partially explained by the fact that educational television stations are easily identified because all open-circuit outlets are licensed by the Federal Communications Commission. Closed-circuit installations, on the other hand, are difficult to identify because no license is required by any central authority. Thirty-one or 32.0 per cent of those who produce televised music instruction, nonetheless, reported that closed-circuit facilities were utilized. Compared with a study completed by the present writer in 1965, there was a striking reduction in the number of respondents utilizing the facilities of commercial outlets; only ten respondents for the present study reported the use of commercial facilities in contrast to respondents from twenty-four elementary schools, six junior high schools, and two collegiate institutions reporting for the earlier study. (82:260) The increasing number of non-commercial stations suggests a decreasing need for time donated or sold to educators by commercial broadcasters. Three of the nine write-in answers reported in Table IV were from respondents at the collegiate level who indicated that videotaping equipment was used on a regular basis for instruction in performance, conducting, or music education classes; the remaining six write-in answers were from respondents who indicated that videotaping and/or single room television facilities were utilized along with some other type of transmission system.

Having estimated in advance the cost of a locally financed instructional television operation, administrators in many school systems have decided that it makes better sense to join with other school districts in the use of an existing educational television station. An increasing number of school compacts, councils, and other expense-sharing organizations, therefore, are springing forth in all parts of the country. One of the more distinguished of these compacts is the Regional Educational Television Advisory Council (RETAC) in Southern California where 103 school districts in eight counties joined forces to produce telecourses for in-school utilization. A descriptive account of the program of televised music instruction produced by RETAC is presented in Chapter IV.[1] Out of the total of 144 respondents for the present study, 117 completed Question H in Part I of the inquiry form which requested information concerning membership in area or regional educational television councils or compacts; 62 or 53.0 per cent indicated that their school system was either responsible for or was a member in an expense-sharing instructional television organization. Networking or station interconnection is, of course, another way of sharing the benefits of instructional television. The programs of televised music instruction provided by several state educational television networks are described in Chapter IV.

Although his book Television Teaching Today, published by the United Nations Educational, Scientific and Cultural Organization, purported to deal with the use of instructional television in seven of the larger nations of the world, Cassirer devoted more than half of his 1960 survey of the medium to the development of instructional television in the United States. In the survey he observed that the educational television movement in the United States, from the beginning, was "spearheaded by educational administrators, foundations, government officials, equipment manufacturers, and public-spirited citizens rather than by the practitioners of education." (21:21) That Cassirer's observation was and is as true for music education as no doubt it was and is for other subjects is evident from the data presented in Table V. Of the 112 respondents responsible for elementary school music telelessons who responded to the question "how did your system or institution originally acquire television facilities," eighty-seven or 77.7 per cent indicated that "facilities were acquired by the school administration." The percentage of respondents answering the same question for the other three grade levels was almost as high. By contrast, only one respondent or .9 per cent at the elementary school level and five respondents or 20.8 per cent at the collegiate level indicated that "facilities were acquired at the request of the music staff." The statistics are not surprising, however. The doubt that music educators have had very much to say about the nature of the facilities utilized for in-school music instruction has already been suggested. The only new thought here is the faint suspicion that some music educators have not had very much to say about *whether or not* the facilities were to be used for music instruction, *i.e.*, the truth of the matter might very well be that much televised music instruction does exist today because the facilities were made available by school administrators or outside agencies and that justification for the expense had to be made through the complete use of the facilities--including music. An indication of the amount of financial aid given to school systems or institutions is likewise found in Table V. Outside agencies provided facilities (or a major portion of the facilities) to 21.4 per cent of the elementary schools and to 25.0 per cent of the colleges or universities. The three write-in answers indicated that facilities had been provided by a state television authority.

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[1] See pages 122-26.

TABLE V

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION A HOW FACILITIES WERE ACQUIRED

How did your system or institution originally acquire television facilities?	Elem. School (N=112)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ. (N=24)
1. The faculty as a whole voted in favor of acquiring and utilizing television facilities	6 (5.4%)	--	--	3 (12.5%)
2. Facilities were acquired at the request of the music staff	1 (.9%)	--	--	5 (20.8%)
3. Facilities were acquired at the request of the audio-visual or communications department	8 (7.2%)	4 (40.0%)	2 (50.0%)	11 (45.8%)
4. Facilities were acquired by the school administration	87 (77.7%)	7 (70.0%)	3 (75.0%)	13 (54.2%)
5. Facilities (or a major portion of the facilities) were provided by an outside agency	24 (21.4%)	3 (30.0%)	2 (50.0%)	6 (25.0%)
6. Other (write-in answers)	3 (2.7%)	1 (10.0%)	--	--

If the unpleasant thought lingers that some music teachers may be teaching by television because of hidden pressures to utilize available equipment that cost a great deal of money, then the data presented in Table VI tend to brighten the picture a bit. Forty-eight or 45.3 per cent of the respondents responsible for elementary school music instruction indicated that television was initially chosen to teach music because of an increased student population and lack of music staff. Forty-one or 38.7 per cent indicated that music was taught initially because of requests made by classroom teachers to include music among television course offerings. Ten respondents or 9.4 per cent checked both of these answers (see combined responses in Appendix B). The greater percentage of respondents at the junior high school, senior high school, and collegiate levels indicated that music was first taught by television because of a desire on the part of the music staff to experiment with the medium. Twenty-seven or 25.5 per cent of the respondents responsible for elementary school music, however, and four or 18.2 per cent of those responsible for music instruction in colleges and universities indicated that the medium was first utilized for in-school instruction because of a request made by the school administration for music teachers to use available facilities. During its brief history, educational television has been first and foremost an administrator's tool. (21:60) Though efforts have been made to involve teachers at the various stages of planning,

> . . . the dominant point of view remains that of administrators who see in television a way to improve the over-all performance of the school system rather than a means of enriching the individual classroom lesson. (21:60)

There is a general consensus in the educational broadcasting literature that both the teachers who are asked to teach via television and the teachers who are asked to receive and utilize television in the classroom need to participate in the initial planning, the implementation, and the evaluation of instructional television. "Few complaints are heard," writes Cassirer, "in cities where teachers have been closely associated with the development and use of television over the years. . . ." (54:168)

TABLE VI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION B WHY MUSIC WAS FIRST TAUGHT BY TELEVISION

Why was music first taught by television?	Elem. School (N=106)	Jr. Hi. School (N=8)	Sr. Hi. School (N=4)	College or Univ. (N=22)
1. A desire on the part of the music staff to experiment with the medium	19 (17.9%)	3 (37.5%)	2 (50.0%)	14 (63.6%)
2. A request made by school administration for music staff to use available facilities	27 (25.5%)	--	--	4 (18.2%)
3. A need to use the medium of television because of increased student population and lack of music staff	48 (45.3%)	1 (12.5%)	--	9 (40.9%)
4. The belief that regular, systematic music instruction taught via television would be better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist	27 (25.5%)	1 (12.5%)	--	4 (18.2%)
5. A request by classroom teachers to include music among television course offerings	41 (38.7%)	3 (37.5%)	1 (25.0%)	1 (4.6%)
6. Other (write-in answers)	6 (5.7%)	2 (25.0%)	1 (25.0%)	6 (27.3%)

An additional item shown in Table VI which is of interest is that twenty-seven or 25.5 per cent of the respondents responsible for music instruction in the elementary schools indicated that music was first taught by television because of the belief that regular, systematic music instruction taught via television would be better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist. A study of the combined responses (see Appendix B), however, reveals that only eight of the twenty-seven respondents selected this answer as an only choice, *i.e.*, the choice was made in combination with other answer choices. Of more interest, probably, is the fact that twenty-four of the twenty-seven respondents were responsible for *producing* televised music instruction. As is shown in Table VII, only three respondents whose school systems utilized music instruction produced by another system felt that systematic music instruction taught via television is better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist. Had there been a greater endeavor in the conduct of the present study to solicit inquiry forms from a larger number of school systems that utilize programing produced elsewhere the response may have been different, but of this the writer is doubtful. The write-in answers noted in Tables VI and VII were as follows: (1) five respondents responsible for producing elementary school telelessons indicated that they were successfully persuaded by educational broadcasters to try teaching via the medium; (2) one respondent whose system receives instruction from an outside source indicated that, against overwhelming opposition at first, she convinced classroom teachers of the value of televised music instruction even though her system was able to provide music specialists two and sometimes three times a week for each elementary school classroom; (3) two respondents at the junior high school level, one at the senior high school level, and one at the college level indicated that television was used initially to provide videotaped and "live" performance examples; (4) three respondents at the collegiate level indicated that the decision to teach music via television had been made by a faculty committee; and (5) one respondent for a collegiate telecourse indicated that he felt that television is more appealing to students because the course has to be better planned and presented.

TABLE VII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION B (BY THOSE RECEIVING TELEVISED MUSIC INSTRUCTION) WHY MUSIC WAS FIRST TAUGHT BY TELEVISION

Why was music first taught by television?	Elem. School (N=37)	Jr. Hi. School (N=2)	Sr. Hi. School (N=1)	College or Univ. (N=1)
1. A desire on the part of the music staff to experiment with the medium	7 (18.9%)	--	--	1 (100.0%)
2. A request made by school administration for music staff to use available facilities	10 (27.0%)	--	--	--
3. A need to use the medium of television because of increased student population and lack of music staff	17 (46.0%)	1 (50.0%)	--	--
4. The belief that regular, systematic music instruction taught via television would be better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist	3 (8.1%)	--	--	--
5. A request by classroom teachers to include music among television course offerings	16 (43.3%)	2 (100.0%)	1 (100.0%)	--
6. Other (write-in answers)	1 (2.7%)	--	--	--

Maximum utilization of television is possible only when reception conditions are adequate. There are no general norms for receivers used in school systems or institutions; although twenty-four-inch screens are considered preferable, most school receivers probably have twenty-one-inch picture tubes. It has been recommended that no more than twenty-nine viewers seated at desks should view one receiving set. This arrangement, of course, depends upon the position of the receiver, its height, and the horizontal viewing angle. (22:35) There are many traffic and discipline problems involved in moving students from the classroom to a receiving area located in an auditorium or cafeteria. It is also believed that students respond better to televised instruction if they are allowed to remain in a classroom where habits of study have been firmly established, at least this would seem to be the case with elementary school pupils. There are ways, however, in which existing study halls and auditoriums can be equipped adequately with proper receiving apparatus.[2]

Table VIII provides data with regard to the various receiving facilities which are available to music educators. Eighty or 72.1 per cent of 111 respondents for elementary schools reported that receivers were placed in all or almost all classrooms. At the elementary school level, twenty or 18.0 per cent reported that students go to standard classrooms which have been designated as television receiving rooms, and seventeen or 15.3 per cent reported that students go to large auditoriums, or cafeterias which have been equipped with television receivers. Only two or 1.8 per cent reported that students go to rooms which have been especially constructed for television reception. The greater percentage of junior and senior high school students are provided receivers in all or almost all classrooms. Since one of the principal reasons for employing television at the collegiate level is to reach large groups of students, it is not surprising that the greater percentage of college and university students go to rooms that have been selected as television receiving rooms or go to large lecture halls or auditoriums. Wheeling receivers from classroom to classroom can be managed if there is sufficient time lapse between different programs, or, if lessons are repeated several times a week, a schedule of utilizing available receivers can be arranged on alternate days. The write-in answers noted in Table VII from respondents teaching in elementary, junior high, and senior high schools indicated that some arrangement of sharing receivers had been established. Write-in answers from respondents teaching in colleges and universities advised that students viewed lessons in their own homes in two instances and that special monitoring arrangements had been made for students to observe piano classes and demonstration classes in two instances.

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[2] Beautifully illustrated designs for utilizing existing space, as well as designs for newly constructed receiving areas, may be found in Design for Educational TV: Planning for Schools with Television. (22) Copies may be ordered, without charge, from the Educational Facilities Laboratories, Inc., 477 Madison Avenue, New York.

TABLE VIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION C NATURE OF RECEPTION FACILITIES

What is the nature of your reception facilities for music classes?	Elem. School (N=111)	Jr. Hi. School (N=9)	Sr. Hi. School (N=4)	College or Univ. (N=23)
1. Receivers are in all or almost all classrooms	80 (72.1%)	5 (55.6%)	2 (50.0%)	6 (26.1%)
2. Students go to music room(s) equipped with television receivers	7 (6.3%)	1 (11.1%)	--	4 (17.4%)
3. Students go to standard classrooms that have been selected as television receiving rooms	20 (18.0%)	1 (11.1%)	1 (25.0%)	11 (47.8%)
4. Students go to large lecture halls, auditoriums, or cafeterias that have been equipped with television receivers	17 (15.3%)	4 (44.5%)	--	7 (30.4%)
5. Students go to rooms that have been constructed especially as television reception areas	2 (1.8%)	--	--	--
6. Other (write-in answers)	16 (14.4%)	1 (11.1%)	1 (25.0%)	4 (17.4%)

Those who find fault with televised music instruction often point first to the fact that regular "home" television receivers are utilized in the classroom and that a regular television set emits an extremely poor quality of sound. The Report of the Yale Seminar on Music Education provides a typical example of severe criticism because of inferior sound reproduction. (29:44) Data presented in Table IX provide little by way of opposing argument; out of 112 inquiry forms reporting the status of televised music instruction in the elementary schools, 101 or 90.2 per cent revealed that "regular" television set speakers are used for in-school music instruction. The regular television receiver, of course, is designed to brighten the speaking voice by emphasizing the mid-ranges with all resultant distortion in the other ranges. All reception in the classroom is dependent upon the quality of receiving sound equipment; indeed, true excellence is achieved only when each component along the way, from transmission to reception, measures up to topmost standards. Though four out of twenty-four respondents at the collegiate level reported that auxiliary speakers are attached to receivers used for televised music classes, none of the 112 respondents responsible for televised music instruction in the elementary schools was able to make the same claim. Fifteen respondents out of 112 responsible for televised music instruction at the elementary school level, seven out of ten responsible for junior high school telelessons, and nine out of twenty-four responsible for collegiate telecourses reported, however, that receivers especially constructed for school utilization are used for in-school music teleclasses. Receivers especially constructed for school use usually contain slightly larger speakers and are, on the whole, better receiving sets; these school receivers, nevertheless, still do not measure up to the standards that music teachers have come to expect with home and school phonograph and audiotape equipment. Two respondents, one responsible for televised music instruction at the elementary school level and the other for televised music instruction in a senior high school, reported that headsets for individual students are used for receiving music teleclasses. This alternative has not yet received the attention it deserves, according to the final report of the 1964 media conference sponsored by the Music Educators National Conference and the U.S. Office of Education. (87:246) The single write-in answer noted in Table IX was from a respondent who indicated that two television receivers are utilized in most classrooms of the system for televised music classes.

TABLE IX

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION D QUALITY OF SOUND SYSTEM

Is special attention given to the quality of sound systems of receivers used in televised music instruction?	Elem. School (N=112)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ. (N=24)
1. No special attention is given; "regular" television set speakers are used	101 (90.2%)	7 (70.0%)	4 (100.0%)	12 (50.0%)
2. Receivers especially constructed for school utilization are used	15 (13.4%)	2 (20.0%)	--	9 (37.5%)
3. Auxiliary speakers are attached to the receivers used in televised music classes	--	1 (10.0%)	--	4 (16.7%)
4. Along with high quality audio systems, music classes are received in rooms that have been given special acoustical treatment	--	--	--	--
5. Headsets for individual students are used in televised music classes	1 (.9%)	--	1 (25.0%)	--
6. Other (write-in answers)	1 (.9%)	--	--	--

Those who were interviewed in each of the seventeen television centers visited in the conduct of the present study were asked to react to the criticisms often leveled toward the quality of sound reception in televised music instruction. None of the music teachers interviewed was completely satisfied with the quality of sound reception, of course, but the consensus was that faultfinding with sound reception had been overindulged, that the other teaching advantages of the medium outbalanced this disadvantage, and that hypercriticism of sound reception might actually have become an excuse for those looking for one.

The additional cost is the only explanation that can be given for the lack of high-quality audio systems, i.e., there is no technological problem in constructing high fidelity receivers. In one of the papers delivered at the 1964 Conference on the Uses of Educational Media in the Teaching of Music, Carpenter had the following to say about the quality of sound:

> The question of technical limitations on the quality of musical recordings and reproductions is raised as part of the consideration of the characteristics of films and television for training. Repeatedly, during the Yale Conference on Music Education, this point was emphasized. There are several relevant considerations: what are the levels of quality required for the different levels of musical training? The same technical quality may not be needed for elementary discrimination training and 'modeling comparisons' as for advanced and finer discrimination training. A second consideration is that of determining what quality standards are necessary and of how these engineering standards can be achieved. Neither films nor television should be accepted as they are. After all, they are 'mass media' and most of the equipment is designed for the 'mass market.' Both the video and audio aspects of television urgently need improvement in average quality. Improvements can also be made in film recordings when higher standards are necessary and these are defined. (42:53-54)

Considerable experimentation has been conducted relative to room shapes and room acoustics. It has been found, for example, that "rooms with surfaces set at even slightly irregular planes will generally have better acoustical qualities than standard box shapes." (22:41) Special audiovisual resource rooms are being utilized, of course, in schools all over the country. Again, the problems of providing better reception facilities and rooms are not technological ones.

Intercommunication facilities between instructor and students, called "talkback" systems, have been devised and utilized with some closed-circuit television systems. Such a system, in fact, is successfully utilized at The Pennsylvania State University for a music appreciation telecourse and is described in Chapter IV of the present study.[3]

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[3] See pages 137-38.

Other talkback systems are described in the educational broadcasting literature. The New York Institute of Technology, for example, has designed a talkback system with a microphone at each student's desk. With a closed-circuit camera in the classroom that will move automatically to each desk, the student is able to "show" the instructor his work and ask questions. The instructor may speak with the individual student or with the entire class. An electronic testing device is also used whereby each student's answer is registered on the instructor's panel. (19:45) Data collected by the present writer in 1965 indicate, however, that talkback systems are rarely used for television music instruction, even by school systems that possess the facility. (82:279-283) Neither have talkback systems proved particularly successful in the teaching of other subjects. These systems, according to one writer, ". . . decrease in efficiency as the size of the audience increases--which is precisely where one of the major benefits of using television is supposed to lie." (30:19) Students are apparently reluctant to use a talkback system; however, "two-way communication," according to Cassirer, ". . . has little or no effect on student achievement in most courses." (21:68)

II. GRADE LEVELS FOR WHICH MUSIC INSTRUCTION IS PROVIDED

Data with regard to the grade level or levels for which respondents produce televised music instruction are presented in Table X. These data represent only the ninety-seven respondents who are involved with or responsible for producing televised music instruction. Fifty-six respondents or 57.7 per cent produce televised music instruction for the elementary grades only; another seventeen respondents produce in-school music instruction for elementary school students along with instruction for students at some other grade level. Four respondents produce televised music instruction for secondary school students only; another eight respondents also produce in-school music instruction for secondary school students along with instruction for students at some other grade level. Eleven respondents or 11.4 per cent of the ninety-seven respondents who produce televised music instruction do so at the college or university level only; another thirteen respondents produce music instruction for collegiate students along with music instruction for students at other grade levels. The "other" music instruction indicated in Table X represents the utilization of videotape recorders and/or single-room television facilities. The three respondents who indicated that only a videotape recorder was utilized were at the collegiate level; they reported that the videotape recorder was used on a regular basis for instruction in performance, conducting, or music education classes.

TABLE X

FREQUENCY DISTRIBUTION AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART I, QUESTION B-2 GRADE LEVEL(S) OF LOCALLY PRODUCED TELECOURSES

Grade level of televised music instruction	Number	Percentage (N=97)
Just elementary school classes	56	57.7
Just secondary school classes	4	4.1
Just college or university music classes	11	11.4
"Other" televised music instruction	3	3.1
Elementary and secondary school classes	6	6.2
Elementary school and "other" classes	4	4.1
College or university and "other" televised music classes	6	6.2
Elementary, college or university, and "other" televised music classes	5	5.2
Elementary, secondary, college or university, and "other" televised music classes	2	2.1
Total	97	100.1*

*Apparent error due to rounding

Table XI presents a more complete breakdown of grade levels for which televised music is presented by the respondents of the present study, first, by separating grade levels into the four standard school levels (i.e., elementary school, junior high school, senior high school, and college or university) and, second, by including both the ninety-seven respondents who are involved with or responsible for producing televised music instruction and the forty-seven respondents whose school systems or institutions receive televised music instruction. The ninety-seven respondents reported in Table X are involved with or

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responsible for producing a total of 109 single or multiple series of televised music lessons. As shown in Table XI, seventy-three or 67.0 per cent of these series are for elementary school students, eight or 7.3 per cent are for junior high school students, four or 3.7 per cent are for senior high school students, and twenty-four are for college or university students. The year in which televised music instruction began in school systems or institutions represented by the ninety-seven respondents, the titles of the music series, and, in many instances, the names of the television music teachers are presented in Chapter V. A total of fifty-five single or multiple series of televised music lessons are received by the forty-seven respondents whose school systems or institutions utilize televised music instruction produced by another school system or institution. Forty-six or 83.6 per cent of these series are for elementary school students, five or 9.1 per cent are for junior high school students, three or 5.5 per cent are for senior high school students, and one or 1.8 per cent is for collegiate students. The 144 respondents for the present study are responsible, in all, for producing or receiving 164 single or multiple series of televised music lessons. Quite naturally, the highest concentration of televised music instruction occurs at the elementary school level, both in terms of producing and receiving. Of the 164 series, 119 or 72.6 per cent are designed for children in grades one through six. Principally because of lock-step scheduling practices in the greater percentage of American secondary schools, only thirteen junior high school and seven senior high school music series were reported. The thirteen junior high school programs represent 7.9 per cent and the seven senior high school programs represent 4.3 per cent of the 164 programs reported. The second highest concentration of televised music instruction occurs at the collegiate level. Of the 164 programs of televised music instruction reported in the present study, twenty-five or 15.2 per cent are for students in colleges or universities.

TABLE XI

FREQUENCY DISTRIBUTION AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART I, QUESTIONS B-1 AND B-2
GRADE LEVELS OF PRODUCING AND RECEIVING OPERATIONS

Grade Level	Receive Televised Music Instruction (N=55)	Produce Televised Music Instruction (N=109)	Total (N=164)
Elementary School	46 (83.6%)	73 (67.0%)	119 (72.6%)
Junior High School	5 (9.1%)	8 (7.3%)	13 (7.9%)
Senior High School	3 (5.5%)	4 (3.7%)	7 (4.3%)
College or University	1 (1.8%)	24 (22.0%)	25 (15.2%)
Total	55 (100%)	109 (100%)	164 (100%)

III. ADMINISTRATIVE PRACTICES AND/OR PROCEDURES

The professional educational broadcasting literature, as would be expected, contains a number of lists of criteria for, research studies concerned with, and numerous references to the ways television teachers are selected or should be selected. In a chapter entitled "Attributes of a Television Music Teacher," Nocera summarizes much of this literature that would be relevant to the selection of television music teachers and identifies some of the unique demands, obligations, and problems of those who would aspire to teach music via the medium. (91:26-43) Nocera does not write a "job description" for the television music teacher, however; those responsible for music telelessons in each school system or institution have to find their own answers to questions such as the following raised by the producers of a junior high school music series at The Pennsylvania State University: (1) Should the television teacher emulate the usual teacher figure? (2) How much does it distract the viewing class if the television teacher mispronounces or stumbles over a word? (3) What effect does a very personable and dynamic teacher have on the learner and his reactions to the content? (4) If the teacher is ordinarily personable, what is the result? (5) Has commercial television conditioned student viewers to expect a professional to act as the television teacher? (6) With regard to physical appearance, does the success of a music series depend upon having a "Hollywood type" as host? (7) Will a glamorous host enhance or possibly distract from the lesson?[4]

Patterning telelessons on the traditional teacher model is a practice that has been subject, of late, to a great deal of criticism. The "talking face," in fact, has been blamed by some for many of the mediocre efforts that have been and are being presented on instructional television; others, however, have acclaimed "the mobile, intelligent, infinitely flexible human face as the best audio-visual or 'production' device ever invented, or which ever will be invented." (28:48) Assuming that music telelessons are to be presented by a teacher, it would seem to go without saying that this teacher should have classroom experience and should be an excellent musician. Not all are convinced that those responsible for televised music instruction have succeeded in selecting the best possible candidates for the position. After viewing portions of seventy music telelessons produced in all parts of the country, one team of seven "authorities" was extremely critical in 1965 of the "lack of musicianship displayed by some of the teachers and the generally poor quality of their teaching"; one member of the team, in fact, opined that "television in music education is existing in spite of itself." (25:5) Finding a good teacher who is also a good musician, however, is not all that is necessary;

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[4] See Chapter IV, pages 149-50.

those responsible for televised music instruction are warned repeatedly in the educational broadcasting literature that not all good teachers become good television teachers. There is a difficult-to-describe quality that causes a good television teacher to project through the camera onto the screen, and whatever that quality is, not all good teachers have it. In correspondence with the writer, Frances M. Andrews of The Pennsylvania State University described the quality as ". . .a sort of presence; it is the quality that makes one have confidence in certain individuals and not in others." Andrews did not consider the quality to be synonymous with charisma, however.

Data with regard to the way television music teachers are selected in schools and institutions represented by respondents for the present study are presented in Table XII. Fifty-four or 68.4 per cent of those responsible for or involved with music telelessons for elementary school children indicated that teachers are selected on the basis of an audition. Five out of ten of those reporting for programs of televised music instruction at the junior high school level also indicated that television teachers are selected on the basis of an audition. The nature of the audition, of course, is not reflected in data collected from the inquiry form; the chances are, however, that the auditions are similar to some that have been described in Chapter IV (e.g., Oklahoma City or the University of Washington). Only thirteen or 16.5 per cent of the elementary school television teachers were assigned television teaching responsibilities. When compared with data collected by the present writer in 1965, (82:365) two striking sets of statistics appear. First, exactly half of the number of elementary school television music teachers were reported in the present study to have been assigned television teaching responsibilities, i.e., thirteen (out of seventy-nine) were reported in the present study to have been assigned television teaching tasks whereas twenty-six (out of seventy-five) were reported in 1965 to have been assigned to teach by television. Second, the number of elementary school television music teachers who were reported in the present study to have auditioned to teach via television (fifty-four out of seventy-nine) was nearly double the number reported (thirty-four out of seventy-five) in 1965. These figures would seem to indicate that more music teachers at the elementary school level are willing to teach via the medium today than were just a few years ago. At the collegiate level, seven or 30.4 per cent were assigned television teaching responsibilities; nine or 39.1 per cent of the collegiate instructors, however, were reported to have volunteered for special training. Of the six write-in answers noted in Table XII from respondents reporting upon elementary school programing, one elementary school television music teacher indicated that she was allowed to audition only after she had completed a special course of training, two indicated that television music teachers were selected because of previous radio teaching experience, and three television music teachers indicated that they were asked by supervisors to audition. Of the five write-in answers from respondents in collegiate institutions, one indicated that the television music instructor was selected by a faculty committee, and the other four indicated that those who wanted to utilize available facilities were free to do so.

TABLE XII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION E HOW TELEVISION MUSIC TEACHERS ARE SELECTED

How are television music teachers selected?	Elem. School (N=79)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ. (N=23)
1. Teachers are assigned television teaching responsibilities	13 (16.5%)	1 (10.0%)	2 (50.0%)	7 (30.4%)
2. Teachers are selected as a result of an audition	54 (68.4%)	5 (50.0%)	--	1 (4.4%)
3. Teachers who have had previous experience or have been especially trained for television teaching are hired	13 (16.5%)	2 (20.0%)	1 (25.0%)	5 (21.7%)
4. Teachers volunteer for special training	5 (6.3%)	4 (40.0%)	1 (25.0%)	9 (39.1%)
5. Teachers rotate, i.e. each of several music teachers take a turn	2 (2.5%)	1 (10.0%)	--	--
6. Other (write-in answers)	6 (7.6%)	--	--	5 (21.7%)

There is always the chance that some who seek to teach on television may be motivated by reasons other than the desire to develop musical sensitivity on the part of students in the classroom. Nocera points out that,

> . . .because television is to varying degrees a means of public display, often originating in an atmosphere of lights and scenery reminiscent of show business, it attracts persons who are earning their living by teaching although they may still hope to realize success as vocal or instrumental performers. Although high standards of musical performance are desirable for television music teachers, trouble arises if they use the medium primarily to exhibit their own talents and personalities rather than to promote the learning of their students. (91:29)

Another problem situation, vis-à-vis the one just described by Nocera, may also occur. The very same "atmosphere of lights and scenery" may lay bare the stage player that is said to be in every good teacher and cause even the dedicated teacher-musician to identify increasingly with the role of a performer rather than with the tasks of an educator. The television teacher may not even be aware that these changes are taking place. Some school systems endeavor to avoid this situation by requiring television teachers to return periodically to teaching responsibilities in the classroom; other systems even limit the number of years a teacher may teach via the medium. Where no such regulations exist, however, public school teachers are said to be inclined to stay at their television teaching posts; college teachers, on the other hand, ". . . tend to return to their classrooms after a turn at electronic teaching . . . ." (28:31)

There is considerable discussion in the educational broadcasting literature relative to the amount of time or, as is more often the case, the amount of "released time" from other teaching responsibilities that the television teacher is given to prepare and present telelessons. Although there is little agreement on the subject, writers tend generally to be critical of the meager amount of time that some television teachers are given to do the work required of them. In the words of one critic, "there is little economy in selecting a well-prepared teacher to do a job and then not giving her the opportunity to do it." (16:220) Data collected by the present writer in 1965 revealed that, out of seventy elementary school television music teachers, twenty-nine devoted full time to the preparation and presentation of music lessons, and twenty-three considered television teaching to be a part of the regular day-to-day teaching assignment with no time off or extra pay for preparing and presenting televised music lessons. (83:368) Data collected for the present study indicate that a much higher percentage of elementary school systems are arranging to free television music teachers from other responsibilities. As shown in Table XIII, forty (out of seventy-seven) or 52.0 per cent of the elementary school television music teachers devote full time to the preparation and presentation of music lessons while only fourteen or 18.2 per cent consider television teaching to be a regular part of the job with no time off or extra pay. Another indication that more elementary school systems are considering television music teaching to be a full-time responsibility is found in a comparison of inquiry forms returned by respondents from school systems that participated in both studies. Of the forty-nine school systems or institutions from which inquiry forms were received for both studies, nineteen of the respondents who indicated in 1965 that television was considered a part-time responsibility are presently considering television work to be a full-time teaching assignment. All but one of these were at the elementary school level. At the junior high school, senior high school, and collegiate levels, however, television teaching continues to be considered "a part of the job."

TABLE XIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION F TEACHING LOAD FOR TELEVISION MUSIC TEACHERS

How do you establish the teaching load for television music teachers?	Elem. School (N=77)	Jr. Hi. School (N=11)	Sr. Hi. School (N=4)	College or Univ. (N=19)
1. Television music teacher devotes full time to preparation and presentation of music lessons	40 (52.0%)	2 (18.2%)	--	--
2. Television music teacher carries regular teaching load and teaches by television as additional load for extra pay	6 (7.8%)	1 (9.1%)	--	--
3. Teaching credit or extra pay is given television music teacher for preparation of course(s) during the summer	9 (11.7%)	1 (9.1%)	1 (25.0%)	2 (10.5%)
4. Television teaching is part of the job: no time off or extra pay is given for preparation and presentation of televised music lessons	14 (18.2%)	5 (45.5%)	2 (50.0%)	12 (63.2%)
5. A teaching-load formula is devised	16 (20.8%)	2 (18.2%)	--	5 (26.3%)
6. Other (write-in answers)	1 (1.3%)	1 (9.1%)	1 (25.0%)	1 (5.3%)

Table XII also indicates that a number of school systems and institutions have devised teaching-load formulae for television music teachers. Fourteen of the sixteen elementary school respondents reported either the percentage of time or the number of days spent each week preparing and presenting telelessons; typical of these responses are the following: "70% TV teaching and 30% utilization work," "half-time television teaching and half-time classroom visitation," "three days a TV teacher and two days a resource teacher." One of the two remaining teaching-load formulae reported by respondents responsible for elementary school telelessons indicated that each music lesson is a one-time assignment and that the music teacher is released from regular teaching assignments for however long a time it takes to prepare and present the lesson; the other indicated that the school system's Director of Vocal Music Education takes whatever time is necessary to prepare and present lessons "because my schedule is more flexible than other members of the vocal music teaching staff." Both respondents for junior high school telecourses indicated that they spend approximately half of their time preparing and presenting telelessons and the other half teaching in the classroom. The teaching-load formulae reported by five respondents in collegiate institutions are as follows: "a half-hour elementary school series is considered a fourth of my university teaching load," "double-load credit is given for each telecourse," "half-time devoted to telecourse preparation during first semester and full-time devoted to videotaping course during second semester," "full credit given for one 'live' telecourse and half-credit given for taped telecourse," and "a one half-hour telecast weekly is considered equal to teaching a five-hour course." One respondent at each of the four grade levels provided a write-in answer. The respondent responsible for elementary school programing indicated that the television music teacher is given a one-year leave of absence from her own school district to videotape a music series for which she receives the same salary the school district would have paid. The television music teacher for one junior high school music series noted that he is also responsible for audio-taping a series of elementary school radio lessons. The television music teacher for a senior high school series indicated that he videotapes all of his music telelessons during the summer for extra pay. In addition to a reduced teaching load, one collegiate television music teacher indicated that he is provided a full-time secretary and graduate teaching assistants.

In the study completed by the writer in 1965, respondents were asked to indicate the number of full-time and/or part-time television music teachers employed by their school systems or institutions. Fifty-eight respondents, a little more than half of those who answered the question, indicated that the school system or institution employed one part-time television music teacher. (82:251) An analysis of the inquiry forms of the earlier study revealed that the work responsibilities of a part-time teacher varied considerably; there were teachers, for example, who made an occasional visit to the classrooms but whose major responsibility was the preparation and presentation of televised music lessons, and then there were teachers who endeavored to prepare and present the music telelessons in addition to what seemed to be a full-time teaching schedule in the classrooms. Both referred to themselves in the questionnaire of that study as "part-time" television teachers. In short, many who evaluated their status as "part-time" were probably "full-time" or very nearly full-time television music teachers. In an endeavor to get a clearer picture of the amount of time teachers spend producing televised music lessons, respondents were asked in Part I, Question D of the present study to indicate in percentages the approximate amount of time each school week that television music teachers spend in the preparation and presentation of the lessons. Table XIV presents these figures.

TABLE XIV

FREQUENCY DISTRIBUTION AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART I, QUESTION D
AMOUNT OF TIME SPENT PREPARING AND PRESENTING TELEVISED MUSIC LESSONS

Amount of time television music teachers spend each week in the preparation and presentation of televised music lessons	Frequency Count	Percentage (N=81)	Percentages Grouped by Quarters
From 1 to 5 per cent	--	--	
From 6 to 10 per cent	--	--	
From 11 to 15 per cent	2	2.5	
From 16 to 20 per cent	4	4.9	
From 21 to 25 per cent	3	3.7	11.1
From 26 to 30 per cent	3	3.7	
From 31 to 35 per cent	--	--	
From 36 to 40 per cent	3	3.7	
From 41 to 45 per cent	2	2.5	
From 46 to 50 per cent	8	9.9	19.8
From 51 to 55 per cent	--	--	
From 56 to 60 per cent	3	3.7	
From 61 to 65 per cent	1	1.2	
From 66 to 70 per cent	2	2.5	
From 71 to 75 per cent	4	4.9	12.3
From 76 to 80 per cent	5	6.2	
From 81 to 85 per cent	4	4.9	
From 86 to 90 per cent	5	6.2	
From 91 to 95 per cent	--	--	
From 96 to 100 per cent	32	39.5	56.8
Total	81	100.0	100.0

Data presented in Tables XII and XIV represent, of course, only the ninety-seven school systems or institutions that produce televised music instruction. Needless to say, respondents were reluctant to answer either question. Only seventy-seven answers were provided for the question dealing with teaching load for television music teachers, and eighty-one answers were provided for the question dealing with the percentage of time television music teachers spend each week preparing and presenting televised music lessons. As shown in Table XIV, nine or 11.1 per cent of the eighty-one responding to the latter question spend up to 25 per cent of their time preparing and presenting televised music instruction; sixteen or 19.8 per cent spend between a quarter and a half of their time; ten or 12.3 per cent spend between a half and three-quarters of their time; and forty-six or 56.8 per cent spend from 75 to 100 per cent of their time preparing and presenting the lessons. As will be seen later in this chapter, a very high percentage of television music teachers are also responsible for preparing teachers' guides, and, as one Ford Foundation report points out, the television teacher is frequently considered "the prime agent of 'utilization,' which is ITV shorthand for 'getting television used effectively in the classroom.'" (28:31)

Throughout the foregoing discussion of teaching load and work week, reference is made repeatedly to the amount of time music teachers have "to prepare and to present" television music lessons. A successful music lesson taught anywhere, at any time, to any group of students requires adequate preparation, and few teachers feel that they ever have enough time to prepare lessons as they would wish to have them prepared. The evident concern for sufficient time for the television music teacher to prepare lessons results, of course, from the fact that the single lesson offered by television has, in most instances, the potential of reaching a great many students; one might easily argue, in fact, that the expectation of less per-pupil planning time cannot be justified. Thus far, however, no mention has been made of the time involved in actually presenting the fifteen-, twenty-, or thirty-minute lessons. All the glamour and general razzle-dazzle of the motion picture and commercial broadcasting industries might lead the unsuspecting to believe that all electronic presentations are preceded by long arduous hours of studio preparation and on-camera rehearsals. The shocking truth of the matter is that some television teachers go on the air "cold" or very nearly that way, *i.e.*, they present the lesson after a brief discussion with the television director, an on-camera "rehearsal" which consists of a quick peek at how the visuals look on the screen, and perhaps a fast "walk-through" rehearsal of the lesson sequence with the studio crew. This situation, of course, is not to the liking of the television teacher but is caused by tight broadcast schedules, limited facilities, and an insufficient number of broadcast personnel. Other television teachers are afforded sufficient on-camera rehearsal time (not to mention the services of a graphics artist or staff, secretarial help, and, in some instances, even the support of a research assistant or a curriculum expert). Respondents for the present study report that television music teachers fare reasonably well with regard to on-camera rehearsals. Data presented in Table XV indicate that, on a five-point rating scale, forty-five or 54.9 per cent of the respondents selected "5" or "frequently" when asked how often television music teachers are able to have on-camera rehearsals before telecasts. Nine respondents or 11.0 per cent selected the "1" or "not at all" response, and eleven or 13.4 per cent selected the "2" or "hardly ever" response to the question. The mean index rating for the eighty-two responses was 3.9, which is interpreted to mean that, on the whole, television music teachers are "quite often" able to have rehearsals before telecasts are presented. This is not enough.

TABLE XV

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART IV-A, QUESTION 4
AMOUNT OF ON-CAMERA REHEARSAL TIME FOR
TELEVISION MUSIC TEACHERS

Item: How often are you able to have on-camera rehearsals before telecasts?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	45	9	8	11	9	82	15	97
Per Cent	54.9	11.0	9.8	13.4	11.0			100.1**

MEAN 3.9

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

More studio rehearsal time is likely to be scheduled for the music teacher if the telelessons are to be videotaped for subsequent reuse. Many school systems or institutions, however, videotape a lesson, play it back at another time or times, and then erase it. In the latter instance, probably little more rehearsal time is provided than when lessons are presented "live."

The decision to videotape a music series rests upon several factors, the principal one, of course, being cost. Although the cost of a broadcast-quality videotape recorder has decreased considerably in recent years, a unit is still an extremely expensive piece of hardware. Tape is also an expensive item; only the large broadcast operation or the exceptional school system or institution can afford to place roll after roll of recorded programing on the storage shelves. "Many live programs of instruction," according to one broadcast researcher, "are being presented via television but are not being recorded because of the lack of funds although the merits of recording the instruction are fully realized." (30:269) The knotty question of copyright clearances provides a second reason why some school systems or institutions do not videotape music series. Educational broadcasters face an incredible array of problems when they endeavor to secure copyright clearances for music that is to be recorded by any manner of means.[5] Resistance to the concept of reusing lessons is a third reason for presenting telelessons "live" rather than placing them on videotape. Some television teachers, including television music teachers, vehemently oppose the practice of having the same lessons repeated for several years. Administrators, on the other hand, do not seem to object to the use of "packaged" programing. (23:13) To suspect that administrators support the idea of reusing a videotaped series only because the practice will save money, however, may not be true at all. One Superintendent of Schools told the writer during an interview held in the conduct of the present study that he has yet to find that instructional television saves money. He explained his rationale for encouraging the music department to reuse videotapes as follows:

> If you are doing what you consider to be an exceptionally good job in the production of a series of music tapes and you reuse these tapes with a view to providing the television music teacher with more time to prepare a new series, then I'll buy that kind of reasoning. In our case, we are reusing two series of music tapes primarily because we want to allow our present television music teacher to spend all of her time preparing two series rather than four. We feel that if a teacher can spend twice as much time on one lesson she will do a better job of it--it amounts to just that. In any event, it certainly does not save us money; it's costing us money because we are paying a residual to one teacher for the rights to reuse a series while at the same time we are paying another teacher to prepare two additional series.

A fourth reason for resisting the practice of videotaping telelessons is that some teachers do not feel that they have been treated fairly with regard to legal protection for creative efforts, residual rights, and school policies relative to salary compensation for editing or revising programs that are outdated. (6:247-60) Despite all objections, however, the direction has been toward increased utilization of videotaped programing for in-school instruction. One researcher wrote in 1963 that "for better or worse, educational broadcasters recognize the trend toward more 'packaging' and storing of recorded courses." (19:60) Data collected for the present study would tend to suggest that this vaticination has proved true for televised music instruction, at least.

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[5] For a brief discussion of some of the problems of securing "use permission" for copyrighted music, see pages 147-49.

Question C in Part I of the inquiry form, "Are telelessons presented 'live' or videotaped?" was answered by ninety-eight respondents. Ninety-six of the ninety-eight were respondents whose school systems or institutions produced televised music instruction, i.e., all but one of the respondents whose school systems or institutions produced televised music instruction answered the question. The two remaining respondents were from school systems which participate in an educational television compact; one of these was a former television music teacher for the educational broadcasting association which serves her school, the other is a member of the television music committee for the compact which produces music telelessons for her school system. Of the ninety-eight respondents, eighteen or 18.4 per cent indicated that music telelessons were presented "live"; seventy-one or 72.5 per cent indicated that the music telelessons were videotaped; and nine or 9.2 per cent indicated that the music telelessons were presented both "live" and on videotape. The latter response, of course, raises the question of whether other respondents would have indicated that lessons were presented both "live" and on videotape had respondents been asked to encircle one of three answers: "live," "videotaped," or "both." In any case, a videotape recorder is utilized in an overwhelming percentage of the school systems or institutions represented by respondents participating in the present study. The question now is how the videotape recorder is used.

Respondents were asked in Question G in Part II of the inquiry form whether videotape or kinescope recorders were used for televised music lessons and, if so, how their school systems or institutions decided what music lessons were to be recorded. Responses to the question are presented in Table XVI. Only one respondent indicated in a write-in answer that kinescope recordings were made from some videotapes and that these kinescopes were sometimes distributed to elementary school classroom teachers for use with a motion picture projector. Respondents responsible for or involved with eighty programs of televised music instruction at the elementary school level answered the question; of the eighty, seven indicated that a videotape recorder was not utilized. An examination of the inquiry forms revealed that the seven respondents who indicated that a videotape recorder was not used were from school systems which present telelessons "live." Of the remaining seventy-three responses provided by elementary school respondents, twenty-eight or 38.4 per cent indicated that the entire telecourse is recorded and rerun for two or three years, and twenty-four or 32.9 per cent indicated that the entire course is recorded and retained for an indefinite period of time in a local repository. Seven respondents, however, answered both questions, i.e., indicated that the entire course is recorded and rerun for two or three years and that the entire course is retained for an indefinite period of time in a local repository (see Appendix B). In all, forty-two respondents or 57.5 per cent indicated that elementary school telecourses are completely videotaped. Twenty or 27.4 per cent of the elementary school respondents indicated that lessons are videotaped, played back at another time, and then erased. Out of eight respondents responsible for music telelessons at the junior high school level, five indicated that selected lessons are recorded for possible reuse, and three indicated that the entire course is recorded and retained for an indefinite period of time. Two out of four respondents at the senior high school level and six out of eighteen respondents at the collegiate level indicated that entire telecourses are recorded and retained for an indefinite period of time in a local repository for possible future use. Five respondents at the collegiate level indicated that teleclasses are not recorded at all; an examination of the inquiry forms revealed that these five programs of televised music instruction are presented "live." At the collegiate level, eight respondents or 44.5 per cent indicated that a lesson is videotaped, played back at another time, and then erased; another five or 27.8 per cent indicated that selected lessons are recorded for possible reuse. One respondent at the collegiate level indicated in a write-in answer that the entire course is videotaped and rerun during subsequent years but that individual lessons within the series are replaced or updated whenever necessary. Respondents at other grade levels also indicated in the inquiry form that individual lessons within a series are edited or remade but added the note beside the question answer rather than including it as a write-in answer.

TABLE XVI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION G USE OF VIDEOTAPE OR KINESCOPE RECORDER

Do you use a videotape recorder or a kinescope recorder? ______ yes ______ no If yes, how do you determine what music lessons are to be recorded?	Elem. School (N=73)	Jr. Hi. School (N=8)	Sr. Hi. School (N=4)	College or Univ. (N=18)
Respondents answering NO	7	2	--	6
1. A lesson is videotaped, played back at another time and then erased	20 (27.4%)	3 (37.5%)	--	8 (44.5%)
2. A lesson is recorded at the request of the music teacher so that its reception may be observed in the classroom	11 (15.1%)	4 (50.0%)	2 (50.0%)	5 (27.8%)
3. Selected lessons are recorded for possible re-use	8 (11.0%)	5 (62.5%)	1 (25.0%)	5 (27.8%)
4. Entire course is recorded and retained for an indefinite period of time in local repository for possible future use	24 (32.9%)	3 (37.5%)	2 (50.0%)	6 (33.3%)
5. Entire course is recorded and rerun for two or three years	28 (38.4%)	1 (12.5%)	--	4 (22.2%)
6. Other (write-in answers)	1 (1.4%)	--	--	1 (5.6%)

Question G of Part II, which deals with the ways a videotape recorder is utilized, was answered by seven of the eighteen respondents who earlier in the inquiry form indicated that music telelessons are presented "live." These seven school systems, therefore, do have videotaping facilities available even though those responsible for the music telelessons choose to present the lessons "live." Of the ninety-seven respondents who represent school systems or institutions which produce televised music instruction, then, eighty-six or 88.7 per cent indicated that videotape recorders either are used or are available. The breakdown is as follows: sixty-nine utilize a videotape recorder extensively (two respondents from school systems which receive telelessons produced by another school system also indicated that a videotape recorder is used extensively), nine utilize a videotape recorder occasionally (*i.e.*, present lessons *both* "live" and on videotape), and seven have videotape recorders available. By contrast, forty-six or 80.7 per cent of fifty-seven respondents who answered a similar question in the study conducted by the present writer in 1965 indicated then that a videotape recorder was not used at all for music telelessons. (82:393) An analysis of the inquiry forms returned by respondents from the forty-nine school systems or institutions which were represented in both studies revealed that sixteen school systems or institutions which presented "live" telelessons in 1965 are presently utilizing a videotape recorder either extensively or occasionally. The evident conclusion, then, is that music educators, in rapidly increasing numbers, have decided in favor of placing all or a part of their in-school programing on videotape.

According to some sources, television teachers utilize the videotape recorder extensively as a means of self-evaluation, *i.e.*, they endeavor to evaluate the strengths and shortcomings of their lessons by observing the videotaped telecast with students in the classroom. As was indicated in Table XVI, eleven or 15.1 per cent of the elementary school television music teachers, four or 50.0 per cent of the junior high school television music teachers, two or 50.0 per cent of the senior high school television music teachers, and five or 27.8 per cent of the college or university television music teachers do request to have a lesson recorded for the purpose of observing its reception in the classroom. To determine the frequency with which television music teachers subscribe to this practice, respondents were asked to indicate on a five-point rating scale their answer to the following question: "How often do you videotape a lesson in advance and observe its reception in the classroom?" Their responses are presented in Table XVII.

TABLE XVII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART IV-A, QUESTION 5 HOW OFTEN LESSONS ARE VIDEOTAPED FOR THE PURPOSE OF OBSERVATION

Item: How often do you videotape a lesson in advance and observe its reception in the classroom?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	25	10	27	7	12	81	16	97
Per Cent	30.9	12.3	33.3	8.6	14.8			99.9**
MEAN 3.4								

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

Eighty-one of the ninety-seven respondents whose school systems or institutions produce televised music instruction provided an answer to the question concerning the frequency with which television music teachers videotape a lesson in advance and observe its reception in the classroom. Twenty-five or 30.9 per cent indicated that television music teachers "frequently" videotape a lesson for the purpose of observation. The response of twelve or 14.8 per cent was "not at all." The largest response was twenty-seven or 33.3 per cent who indicated that a lesson was "occasionally" videotaped for the purpose of classroom observation. The mean rating of the total response was 3.4, which is interpreted in this study to mean that television music teachers "occasionally" videotape a lesson for the pre-planned purpose of observing the telecast with students in the classroom.

Some who are responsible for or involved with televised music instruction have argued that there is truly a very good reason for repeating a series of videotapes a second or third year, namely, that classroom teachers are better able to utilize the programing if they are familiar with the content of the lessons. (Several television music teachers whose programs of televised music instruction were described in Chapter IV took this position.) All respondents who participated in the present study were asked to indicate on a five-point rating scale the degree to which they could support this contention. The data collected are presented in Table XVIII. Of the 106 respondents who answered the question, thirty-three or 31.1 per cent indicated that they were "very much" in agreement with the argument; forty-three or 40.6 per cent of those who responded indicated that they could give "quite a bit" of support to this reasoning; fifteen or 14.2 per cent felt that they could lend "some" support to the argument; seven or 6.6 per cent indicated that the idea made "very little" sense; and eight or 7.5 were "not at all" convinced that classroom teachers are better able to utilize lessons the second or third year the videotapes are replayed. The mean index rating for the total response was 3.8, which is interpreted to mean that respondents of the study could find "quite a bit" of support for the contention.

TABLE XVIII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART V-A, QUESTION 5
SUPPORT GIVEN THE CONTENTION THAT A VIDEOTAPED SERIES
SHOULD BE REPEATED FOR TWO OR THREE YEARS

Item: To what extent would you support the contention that it is a good idea to re-run a videotape series of music lessons because classroom teachers are better able to utilize these lessons the second or third year they are presented?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	33	43	15	7	8	106	38	144
Per Cent	31.1	40.6	14.2	6.6	7.5			100
MEAN 3.8								

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

IV. DISTRIBUTION OF SUPPLEMENTARY MATERIALS

The rationale for distributing supplementary materials (also called "ancillary" or "utilization" materials) is, of course, to provide informative notes in advance of programs to help classroom teachers and/or students prepare and follow up television lessons. These student guides, teachers' manuals, worksheets, program notes, and so forth range in size from a single short paragraph to detailed compilations of as many as 150 pages. Respondents of the present study were asked to enclose copies of their student or teacher aids with the inquiry form, and many obliged. As a general rule, the longer, more detailed manuals or guides were found to be used by television operations that provide instruction for several cities, counties, districts, or a state. As one administrator points out in the following excerpt taken from a speech delivered before a meeting of members of the National Association of Educational Broadcasters, the need for supplementary materials that are satisfactory to several schools or school systems has had an interesting side-effect:

> Television instruction has forced us to revise and to create carefully planned and agreed upon organization of courses on a year's basis. This has been done to an extent never before realized. Consultation among teachers, not only in our system but also among co-operative school systems, is frequent and is productive. I would call your attention to the fact that without television we would not be permitted to involve other school systems' teachers in curriculum planning and evaluation. There would be no machinery for it. (5:169)

Some of the television teacher guides are, in a very real sense, complete curriculum studies that equal or rival the very best city or state curriculum guides.

The intent of Question H in Part II of the inquiry form was to determine the opinions of respondents as to how detailed teacher or student aids ought to be. The question failed to achieve this objective, however. The respondent whose school system or institution distributed a lengthy student or teacher guide found that it was necessary to mark many answers, i.e., a detailed guide might very well include a brief introductory statement, a paragraph description of all lessons, and a detailed list of preparatory and/or follow-up suggestions. The table of combined answers presented in Appendix B contains a breakdown of the many multiple responses provided by respondents. A better indication of the different approaches that school systems or institutions take in the preparation of supplementary materials is presented in Chapter IV, e.g., the description of the extremely detailed guides prepared by the Albuquerque, New Mexico, Public Schools, the description of the abbreviated guides prepared by the Atlanta City and the Fulton County School Systems and the Los Angeles City School Districts, or the description of the student workbook prepared by the School District of Kansas City, Missouri. Probably the most significant data gathered from the questionnaire item are those that indicate the number of elementary schools which provide detailed guides or especially prepared workbooks and/or songbooks for students; as noted in Table XIX, fifteen or 13.6 per cent of the 110 respondents reporting on televised music instruction for elementary school students indicate that workbooks or songbooks are distributed, and eight or 7.3 per cent indicate that detailed guides and suggestions are distributed to students. This doubtlessly reflects the need that some television teachers feel for placing materials in the hands of children, a problem that many television teachers face because different schools or school systems have purchased book series published by different publishing houses. Thirteen respondents in collegiate institutions indicated that ancillary materials were not distributed. The television instructors in seven colleges or universities, however, do distribute course syllabi to students. Detailed guides and suggestions for each lesson are distributed to teachers in seventy-six or 69.1 per cent of the elementary schools, to teachers in six or 60.0 per cent of the junior high schools, and to teachers in two or 33.3 per cent of the senior high schools. One of the two write-in answers noted in the elementary school column of Table XIX contained the information that teachers' guides for all subjects taught via television are contained in one large volume; the other indicated that a specially prepared phonograph record was distributed with the teachers' guides.

TABLE XIX

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION H DISTRIBUTION OF SUPPLEMENTARY MATERIALS

Are guides or other supplementary materials distributed to teachers or students? _____ yes _____ no If yes, please check appropriate answers.	Elem. School (N=110)	Jr. Hi. School (N=10)	Sr. Hi. School (N=6)	College or Univ. (N=12)
Respondents answering NO	9	3	1	13
1. Brief introductory orientation only:				
For students	5 (4.5%)	--	2 (33.3%)	3 (25.0%)
For teachers	23 (20.9%)	--	1 (16.7%)	2 (16.7%)
2. Paragraph description of all lessons:				
For students	5 (4.5%)	1 (10.0%)	--	--
For teachers	29 (26.4%)	3 (30.0%)	2 (33.3%)	1 (8.3%)
3. Complete course syllabus:				
For students	3 (2.7%)	--	--	7 (58.3%)
For teachers	22 (20.0%)	2 (20.0%)	--	5 (41.7%)
4. Detailed guides and suggestions for each lesson:				
For students	8 (7.3%)	1 (10.0%)	--	3 (25.0%)
For teachers	76 (69.1%)	6 (60.0%)	2 (33.3%)	3 (25.0%)
5. Especially prepared workbook and/or songbook:				
For students	15 (13.6%)	1 (10.0%)	1 (16.7%)	3 (25.0%)
For teachers	18 (16.4%)	--	--	1 (8.3%)
6. Other (write-in answers)	2 (1.8%)	--	--	--

Data concerning the frequency with which supplementary materials are distributed are found in Table XX. At the lower three grade levels, supplementary materials are most often distributed at the beginning of the school year. At the collegiate level, supplementary materials are most often distributed, as would be expected, at the beginning of each semester, quarter, or grading period. Three respondents responsible for televised music instruction at the elementary school level, one responsible for telelessons at the junior high school level, and one television music teacher for senior high school telelessons indicated in write-in answers that materials were distributed before each lesson. The second write-in answer noted in the junior high school column of Table XX indicated that temporary flyers are distributed during the year a series is being videotaped and that a permanent guide is distributed during the second year the series is in use. The one write-in answer received from a collegiate television music instructor indicated that supplementary materials are distributed every two weeks.

TABLE XX

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION I HOW OFTEN SUPPLEMENTARY MATERIALS ARE DISTRIBUTED

How often are guides or supplementary materials distributed to teachers or students?	Elem. School (N=115)	Jr. Hi. School (N=12)	Sr. Hi. School (N=7)	College or Univ. (N=23)
1. Teacher or student materials not distributed	7 (6.1%)	2 (16.7%)	1 (14.3%)	8 (34.8%)
2. Each week	5 (4.4%)	--	--	2 (8.7%)
3. Once a month	5 (4.4%)	--	--	--
4. At the beginning of each semester, quarter, or grading period	15 (13.1%)	1 (8.3%)	--	8 (34.8%)
5. At the beginning of each unit, topic, or series of related lessons	10 (8.7%)	1 (8.3%)	2 (28.6%)	2 (8.7%)
6. At the beginning of the school year	80 (69.6%)	7 (58.3%)	3 (42.9%)	3 (13.1%)
7. Other (write-in answers)	3 (2.6%)	2 (16.7%)	1 (14.3%)	1 (4.4%)

Data presented in Table XXI indicate that the television music teacher at all grade levels is most often responsible for the preparation of supplementary materials, *i.e.*, seventy-eight or 73.6 per cent at the elementary school level, six or 66.7 per cent at the junior high school level, four or 66.7 per cent at the senior high school level, and eleven or 73.3 per cent at the collegiate level. An analysis of combined responses (see Appendix B) revealed that, at the elementary school level, six or 5.7 per cent share the responsibility of preparing teacher aids with music department chairmen, and seven or 6.6 per cent share the responsibility with a committee of music specialists. Sixteen respondents or 15.1 per cent of the 106 who answered the item for the elementary schools indicated that television music teachers share the responsibility of preparing supplementary materials with broadcast personnel. All of the write-in answers indicated that teachers' guides are obtained from the school system or agency which produces the music series being utilized. Data gathered by the present writer in an earlier study revealed that the cost of printing and distributing ancillary materials is assumed most often by the general school budget or the television budget; only a very small number of school systems or institutions reported that the cost of printing and distributing supplementary materials was taken from the music budget. (82:384-85)

TABLE XXI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART II, QUESTION J PERSON PREPARING SUPPLEMENTARY MATERIALS

Who prepares supplementary teacher or student materials?	Elem. School (N=106)	Jr. Hi. School (N=9)	Sr. Hi. School (N=6)	College or Univ. (N=15)
1. Television music teacher	78 (73.6%)	6 (66.7%)	4 (66.7%)	11 (73.3%)
2. Music Department Chairman	6 (5.7%)	2 (22.2%)	1 (16.7%)	1 (6.7%)
3. A committee of music specialists	15 (14.2%)	--	--	--
4. A committee of music specialists and general education specialists	5 (4.7%)	1 (11.1%)	--	1 (6.7%)
5. Music teacher(s) and broadcast personnel	16 (15.1%)	2 (22.2%)	--	2 (13.3%)
6. Other (write-in answers)	15 (14.2%)	2 (22.2%)	1 (16.7%)	--

V. SUMMARY

This chapter has treated the data gathered in Parts I and II of the inquiry form along with two items from Part IV-A and one item from Part V-A. The chapter dealt with: (1) transmitting and receiving facilities, (2) the nature of utilization, (3) administrative practices and procedures, and (4) the nature of supplementary materials.

Because of the extremely high cost of establishing and operating an instructional television facility, it is doubtful that music educators have had very much to say about the kinds of facilities used for in-school telecasts. Regardless of what the reason or reasons for acquiring a particular type of facility may have been, respondents for the present study reported that televised music instruction is presented over 106 non-commercial educational television stations, ten commercial stations, seven 2,500 megahertz systems, and thirty-two closed-circuit television systems. Because of the cost of a locally financed instructional television operation, many school systems have decided that it makes better sense to join with other school districts in the use of an existing educational television station. Slightly over half of the respondents indicated that their school system either is responsible for or is a member of an expense-sharing instructional television organization.

Respondents indicated, in an overwhelming percentage of cases, that television facilities were acquired by school administrators or outside agencies. These data triggered the thought that a large number of programs of televised music instruction may be in existence today because of pressures that were brought to bear on music educators to use available facilities; however, only a quarter of the respondents responsible for televised music instruction at the elementary school level and a fifth of those responsible for televised music instruction at the collegiate level indicated that this was the case. At the elementary school level, respondents indicated that the principal reasons for utilizing the medium were an increased student population and a lack of music staff. A large percentage of respondents at the elementary school level also indicated that music was first presented via television because of requests made by classroom teachers to include music among television course offerings; in addition, a sizable percentage indicated that music was first taught by television because of the belief that regular, systematic music instruction via television would be better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist. The greater percentage of respondents at the junior high school, senior high school, and collegiate levels indicated that music was first taught by television because of a desire on the part of the music staff to experiment with the medium.

Data provided by respondents substantiated the many criticisms that have been leveled against the quality of sound systems used in televised music instruction. Slightly over 90 per cent of the respondents responsible for televised music instruction in the elementary school grades indicated that "regular" television set speakers are used for in-school music telelessons. The situation was a little better at the collegiate level, but not much. Respondents did indicate, however, that the greater percentage of elementary school students are able to view the telelessons in their own classrooms; from 111 responses to the questionnaire item, eighty reported that receivers are located in all or almost all classrooms, twenty reported that students go to standard classrooms which have been designated as television receiving rooms, and seventeen reported that students go to large auditoriums or cafeterias. The greater percentage of collegiate students, of course, go to rooms that have been selected as television receiving rooms or to large lecture halls or auditoriums.

A total of ninety-seven respondents reported that they were responsible for or involved with the production of 109 single or multiple series of televised music lessons, of which seventy-three series are for elementary school students, eight are for junior high school students, four are for senior high school students, and twenty-four are for college or university students. Forty-seven respondents reported that their school systems or institutions receive fifty-five series of televised music lessons produced by another school system or institution. The 144 respondents for the present study are responsible, in all, for producing or receiving 164 single or multiple series of televised music lessons, of which 119 are for elementary school students, thirteen are for junior high school students, seven are for senior high school students, and twenty-five are for college or university students.

Respondents indicated that the greater percentage (68.4 per cent) of elementary school television teachers are selected on the basis of an audition. A much smaller percentage (16.5 per cent) are assigned television teaching responsibilities by school authorities. Compared with data collected by the writer in an earlier study, the figures would seem to indicate that more music teachers at the elementary school level are willing to teach via the medium today than were just a few years ago. The greater percentage of television teachers at the collegiate level are assigned television teaching responsibilities.

Data collected for the present study indicate that a much higher percentage of elementary school systems are arranging to free television music teachers from other teaching or consultant responsibilities. Forty out of seventy-seven elementary school systems reported, in fact, that television teachers devote full time to the preparation and presentation of music lessons. At the junior high school, senior high school, and collegiate levels, however, television teaching continues to be considered "a part of the job." In another item, respondents indicated that, out of eighty-one television music teachers, nine or 11.1 per cent spend up to a quarter of their time preparing and presenting televised music lessons; sixteen or 19.8 per cent spend between a quarter and a half of their time; ten or 12.3 per cent spend between a half and three-quarters of their time; and forty-six or 56.8 per cent spend from 75 to 100 per cent of their time preparing and presenting the lessons. Although conditions seem to be improving with regard to the amount of time television teachers are being given to prepare music telelessons, respondents indicated that twenty out of eighty-two television teachers are provided little or no on-camera rehearsal time to present the instruction. Forty-five teachers out of the eighty-two, however, are "frequently" able to rehearse with the camera crew. The mean index rating for the eighty-two teachers is interpreted to mean that, on the whole, television music teachers are "quite often" able to have rehearsals before telecasts are presented.

A videotape recorder is utilized in an extremely high percentage of the school systems or institutions represented by respondents participating in the present study. Out of ninety-eight responses to one item, respondents indicated that eighteen or 18.4 per cent of the music telelessons are presented "live," that seventy-one or 72.5 per cent of the lessons are videotaped, and that nine or 9.2 per cent of the music telelessons are presented both "live" and on videotape. In another item, forty-two respondents out of seventy-three indicated that elementary school telecourses are completely videotaped, and twenty indicated that elementary school telecourses are videotaped, played back at another time, and then erased. Five out of eight respondents responsible for junior high school programing, two out of four respondents responsible for senior high school programing, and six out of eighteen respondents responsible for college or university programing indicated that entire telecourses are recorded and retained for an indefinite period of time in a local repository for possible future use. At the collegiate level, eight indicated that a lesson is videotaped, played back at another time, and then erased, and five indicated that selected lessons are recorded for possible reuse. Following a comparison of data collected for the present study and data collected for a similar study completed in 1965, it was concluded that music educators, in rapidly increasing numbers, have decided in favor of videotaping all or a part of their in-school programing.

Data were also collected for two other items which dealt with the use of a videotape recorder. In the first of the two items, respondents indicated that television music teachers "occasionally" videotape a lesson for the pre-planned purpose of observing the telecast with students in the classroom. In the second item, respondents gave "quite a bit" of support to the argument that classroom teachers are better able to utilize a videotaped music series the second or third year it is presented.

As a general rule, the longer, more detailed teachers' guides were found to be distributed by television operations that provide instruction for several cities, counties, districts, or a state. Respondents reported that detailed guides and suggestions for each lesson are distributed in 69.1 per cent of the elementary schools, to 60.0 per cent of the junior high schools, and to 33.3 per cent of the senior high schools. Of particular interest was the information that especially prepared workbooks and/or songbooks are distributed to students in fifteen or 13.6 per cent of the elementary schools represented in the study. Data gathered from respondents indicated that the television music teacher at all grade levels is most often responsible for the preparation of student or teacher guides and that supplementary materials are most often distributed at the beginning of the school year. At the collegiate level, however, supplementary materials are most often distributed at the beginning of each semester, quarter, or grading period.

CHAPTER VII

PRESENTATION AND ANALYSIS OF DATA: PROGRAM CONTENT AND STRUCTURE, FORMAT, AND OTHER USES OF INSTRUCTIONAL TELEVISION

Data gathered in Parts III, IV, and V of the inquiry form are presented and analyzed in this chapter. The first section deals with the content and structure of music telelessons and considers such factors as the approach and intent of televised music instruction, the arrangement of course content, the lesson-to-lesson continuity or sequence of music telelessons, the development of new program ideas or teaching approaches, the need for "advanced" televised music classes, the utilization of the medium for applied music instruction, the person or persons responsible for deciding lesson content, the method of evaluating televised music instruction, and the opportunities for conducting research. The second section of the chapter deals with the program formats used most often by television teachers and the frequency with which television teachers work with studio student classes. The third section of the chapter considers other uses of the medium in music education, e.g., utilizing television for in-service teacher education, for observation purposes, for evaluation of student teachers and/or conductors, for preparing future television music teachers, and for preparing students to attend concerts.

I. PROGRAM CONTENT AND STRUCTURE

The seventeen descriptive accounts presented in Chapter IV illustrate perfectly the futility of endeavoring to classify or to categorize types of televised music instruction. The fact is inescapable that what may be considered and treated as "enrichment" teaching by one receiving classroom teacher may be regarded as "direct" or "total" teaching by another; all who were interviewed, needless to say, were aware of the many uses a single lesson or series of telelessons may serve. With regard to intent, however, there are some clear-cut examples in the descriptive accounts; after the interviewer and those being interviewed reached a mutual understanding of the meaning of terms, it was often possible to characterize the intent of the instruction. The intent of televised music instruction in Anaheim, Kansas City, Oklahoma City, and Washington County, Maryland, for example, is clearly to provide "direct" teaching. The intent of the upper elementary grade instruction in Denver and Philadelphia is "enrichment" teaching. The intent of the instruction in the two southern networks, Alabama and Georgia, is "supplemental" teaching. Before respondents could be asked to indicate the intent of their programs of televised music instruction, however, it was necessary to write a questionnaire item which would contain a definition of each type of instruction, The terms usually used to classify types of television teaching have no generally accepted meaning. The terms "direct" or "total" teaching are used most frequently in the educational broadcasting literature to mean that the medium is used to present the basic concepts of the course. The term "direct" teaching, as used in the inquiry form for the present study, identifies television utilized to provide the major content of school music instruction. It is pointed out in the questionnaire item, however, that the "direct" teaching approach does not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the classroom. The terms "enrichment" and "supplemental" teaching are often used interchangeably; what is more, the terms, as they are sometimes used in the educational literature, are given charged meanings in keeping with the position taken by the individual using them. The educator who holds that television should be used to a much greater degree than is presently the case, for example, uses the term "enrichment" teaching with considerable disdain. For purposes of the present study, the term "supplemental" teaching is interpreted to mean that the classroom teacher shares the teaching responsibility with the television teacher, *i.e.*, the classroom teacher provides a "preparation" and a "follow-up" for each lesson; the television teacher, however, establishes the content and sequence of learnings. The term "enrichment" teaching is interpreted to mean that television is utilized at regular intervals to present subject matter that is closely related to classroom lessons but that the classroom teacher is responsible for the content and sequence of the music program. A fourth term, "occasional" television teaching, is also included in the questionnaire item and is interpreted to mean that television is utilized occasionally for special music programs and that the classroom teacher is invited to utilize these programs. Many school systems are known to make televised music lessons available for classroom teachers who wish to use them; whether or not the instruction is utilized and the manner in which it is utilized are left entirely to the discretion of the receiving teacher. A fifth response is included in the questionnaire item, therefore, and it reads as follows: "Television is utilized by classroom teacher whenever desired and in whatever manner desired, *i.e.*, any or all of the above approaches." The "above approaches," of course, refer to what is defined here and in the questionnaire item as "occasional," "enrichment," "supplemental," and "direct" teaching. Respondents for the present study were asked in Part III, Question A of the inquiry form to classify the intent of their programs of televised music instruction according to one or more of these categories. Table XXII presents the results.

TABLE XXII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION A CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION

An endeavor precisely to classify or to categorize types of television teaching may not be possible (or even desirable); nevertheless, which of the following would best describe the approach and intent of your televised music instruction?	Elem. School (N=117)	Jr. Hi. School (N=11)	Sr. Hi. School (N=6)	College or Univ. (N=21)
1. Television is used for "occasional" special music programs; classroom teachers are invited to use	21 (18.0%)	8 (72.8%)	5 (83.4%)	6 (28.6%)
2. Television is used at regular intervals for "enrichment" lessons; classroom teacher is responsible for content and sequence of music program but utilizes television for subject matter closely related to classroom lessons	28 (24.0%)	5 (45.5%)	2 (33.4%)	3 (14.3%)
3. Television "supplements" the music program by establishing content and sequence of learnings; classroom teacher prepares students for each lesson and conducts a follow-up at the end of the broadcast	43 (36.8%)	3 (27.3%)	--	4 (19.1%)

(Continued on the following page)

TABLE XXII (Continued)

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION A CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION

An endeavor precisely to classify or to categorize types of television teaching may not be possible (or even desirable); nevertheless, which of the following would best describe the approach and intent of your televised music instruction?	Elem. School (N=117)	Jr. Hi. School (N=11)	Sr. Hi. School (N=6)	College or Univ. (N=21)
4. Television is used for "direct" teaching, i.e. provides the major content of school music instruction or course (though this approach does not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the classroom)	37 (31.7%)	1 (9.1%)	1 (16.7%)	12 (57.2%)
5. Television is utilized by classroom teacher whenever desired and in whatever manner desired, i.e. any or all of the above approaches	37 (31.7%)	3 (27.3%)	1 (16.7%)	4 (19.1%)
6. Other (write-in answers)	5 (4.3%)	1 (9.1%)	--	4 (19.1%)

Data presented in Table XXII represent the responses of all 144 respondents of the study, i.e., the ninety-seven respondents who are involved with or responsible for producing televised music instruction and the forty-seven respondents whose school systems or institutions receive televised music instruction produced by another school system or institution. The response for the item was quite good; in fact, only nine respondents did not provide an answer, hence 155 out of a possible 164 programs of televised music instruction are represented in the totals. As would be expected, television is used in the greater percentage of cases (57.2 per cent) at the college or university level for direct teaching. Reference to the multiple response table in Appendix B reveals that only one respondent at the collegiate level indicated that television is used only for occasional special music programs, i.e., the six responses shown in Table XXII are combined with one or more other responses. Those respondents at the collegiate level who indicated that television is used for occasional lessons or that television is utilized by the teacher whenever desired were referring to the use of videotape recorders in music education, performance, and/or conducting classes. The four write-in answers provided by collegiate respondents also indicated the use of a videotape recorder as a classroom tool. A study of the responses made by music teachers who are providing televised music instruction for senior high school students reveals clearly that the writer has few statistics upon which to base any kind of conclusion. An occasional special music program is the only kind of televised music instruction provided by three of the five senior high school respondents (see Appendix B). Two respondents indicated that television is used at regular intervals for enrichment lessons, and only one indicated that television is used for direct teaching. Data gathered from respondents responsible for televised music instruction at the junior high school level are not much better. Again, the table for this item in Appendix B reveals that an occasional special music program is the only kind of televised music instruction provided by three respondents at the junior high school level. Five respondents at the junior high school level, however, indicated that television is used at regular intervals for enrichment lessons, three indicated that television supplements the junior high school music program, and one indicated that television is used for direct music teaching. There is every indication that television will remain only a peripheral tool at the junior and senior high school levels until there is a general change in scheduling practices or there is a purchase of numerous portable videotape recorders. The responses included in this study from junior and senior high school music teachers are too few to be statistically significant. The one write-in answer in the junior high school column along with the five write-in answers in the elementary school column of Table XXII were indications that either videotape recorders or closed-circuit facilities were utilized for observation purposes by college or university students.

As seen in Table XXII, the largest response for televised music instruction at the elementary school level were the forty-three indications that "television 'supplements' the music program by establishing the content and sequence of learnings." These forty-three responses represent 36.8 per cent of the 117 who responded. The next highest response was a tied score of thirty-seven indications that "television is used for 'direct' teaching" and thirty-seven indications that "television is utilized by classroom teachers whenever desired and in whatever manner desired." In both instances the thirty-seven responses represent 31.7 per cent of the 117 who responded. Reference to the multiple-response table in Appendix B reveals that only four respondents of the twenty-one shown in Table XXII engage *only* in occasional music programing, *i.e.*, the remaining responses were combined with one or more other responses. Twenty-eight or 24.0 per cent indicated that "television is used at regular intervals for 'enrichment' lessons. Answers provided by respondents whose school systems or institutions receive televised music instruction produced by another school system or institution have influenced the summital responses presented in Table XXII for televised music instruction at the elementary school level. It would seem, in the present instance, that a consideration of the responses provided by respondents who are directly involved with or responsible for producing televised music instruction might provide a more accurate indication of the directions being taken in televised music education for elementary school students. Table XXIII, therefore, presents the data received only from those who produce televised music instruction. Now, as may be seen in Table XXIII, the largest response is thirty-three out of seventy-four or 44.6 per cent who indicated that television is used for direct teaching. Twenty-nine or 39.2 per cent indicated that television supplements the music program, and seventeen or 23.0 per cent indicated that television is used for enrichment purposes.

TABLE XXIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION A (BY THOSE PRODUCING TELEVISED MUSIC INSTRUCTION) CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION

An endeavor precisely to classify or to categorize types of television teaching may not be possible (or even desirable); nevertheless, which of the following would best describe the approach and intent of your televised music instruction?	Elem. School (N=74)	Jr. Hi. School (N=6)	Sr. Hi. School (N=3)	College or Univ. (N=20)
1. Television is used for "occasional" special music programs; classroom teachers are invited to use	11 (14.9%)	4 (66.7%)	2 (66.7%)	6 (30.0%)
2. Television is used at regular intervals for "enrichment" lessons; classroom teacher is responsible for content and sequence of music program but utilizes television for subject matter closely related to classroom lessons	17 (23.0%)	3 (50.0%)	1 (33.4%)	3 (15.0%)
3. Television "supplements" the music program by establishing content and sequence of learnings; classroom teacher prepares students for each lesson and conducts a follow-up at the end of the broadcast	29 (39.2%)	2 (33.4%)	--	4 (20.0%)

(Continued on the following page)

TABLE XXIII (Continued)

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL
OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION A
(BY THOSE PRODUCING TELEVISED MUSIC INSTRUCTION)
CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION

An endeavor precisely to classify or to categorize types of television teaching may not be possible (or even desirable); nevertheless, which of the following would best describe the approach and intent of your televised music instruction?	Elem. School (N=74)	Jr. Hi. School (N=6)	Sr. Hi. School (N=3)	College or Univ. (N=20)
4. Television is used for "direct" teaching, i.e. provides the major content of school music instruction or course (though this approach does not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the classroom)	33 (44.6%)	1 (16.7%)	1 (33.4%)	11 (55.0%)
5. Television is utilized by classroom teacher whenever desired and in whatever manner desired, i.e. any or all of the above approaches	16 (21.7%)	1 (16.7%)	--	4 (20.0%)
6. Other (write-in answers)	5 (6.8%)	1 (16.7%)	--	4 (20.0%)

The present writer is of the opinion that those responsible for producing televised music instruction are moving in the direction of preparing music telelessons the intent of which is to provide direct instruction. The data presented in Table XXIII would tend to corroborate this view. The opinion, however, is based more on the belief that those responsible for or involved with televised music instruction have become disenchanted with the rationale of "supplemental" teaching, viz., have become discouraged with the kind of job classroom teachers are doing in preparing and following up music telelessons. The desire, therefore, is to prepare a music telelesson that will stand on its own two feet as a total experience and if some classroom teachers are able successfully to prepare and/or follow it up, then so much the better. The "supplemental" television teaching rationale is similar to the self-contained classroom rationale, i.e., both presume that the classroom teacher prepares students for a music lesson before the music specialist enters the classroom and both presume that the classroom teacher continues to teach music until the music teacher makes another visit. As many music teachers know, there are a few classroom teachers, certainly, who successfully accomplish the task, and they do so whether the music teacher arrives in person or via a television receiver. There is mounting evidence that the self-contained classroom concept is dead in theory and is dying in practice. One cannot help but suspect that music teachers who cling to the "supplemental" television teaching rationale are the same music teachers who hold fast to the self-contained classroom concept.

A comparison of data gathered for the present study with data gathered by the writer in a similar study conducted in 1965 provides the second reason for believing that the direction of televised music instruction at the elementary school level is toward the direct teaching approach. Table XXIV presents a comparison of the answers received in 1965 from ninety-two respondents (82:301) and the answers received for the present study from 117 respondents. Though the questions were worded somewhat differently in the 1965 study, respondents in both studies were asked to select the category which would best classify the type of programing presented to elementary school students. Only the "enrichment" teaching, the "supplemental" teaching, and the "direct" teaching responses from both studies are presented in the table.

TABLE XXIV

A COMPARISON OF DATA GATHERED FOR THE PRESENT STUDY AND DATA GATHERED FOR A SIMILAR ITEM IN THE 1965 STUDY CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION (ELEMENTARY SCHOOL LEVEL ONLY)

Types of television teaching	1965 Study (N=92)	Present Study (N=117)
"Enrichment" teaching	46 (50.0%)	28 (24.0%)
"Supplemental" teaching	47 (51.1%)	43 (36.8%)
"Direct" teaching	10 (10.9%)	37 (31.7%)

The data presented in Table XXIV are not fully acceptable because of the variables, e.g., the population and the population sizes are different, the questions are worded differently, and there are different answer choices in the two questions; the wide difference, however, between the ten respondents (or 10.9 per cent of ninety-two respondents) who admitted to direct teaching in 1965 and the thirty-seven respondents (or 31.7 per cent of 117 respondents) of the present study who indicated that the intent was to provide direct instruction is too great to be totally dismissed. Also the move away from enrichment teaching reflected in Table XXIV cannot go unnoticed.

Changing beliefs with regard to what constitutes a vindicable program of music education in the elementary school of today provide a third reason for believing that televised music instruction is moving in the direction of what has been described as "direct" teaching. The activities-orientated music program, which has been the traditional fare of the elementary school, is slowly but surely giving ground to concept-centered teaching, and the television music teacher with time to prepare lessons can develop or reinforce a musical concept in a fifteen- or thirty-minute telelesson. In addition, students and teachers alike have grown tired of song-centered programs of music instruction and want to come to grips with "popular" music, electronic music, jazz, contemporary music, and music of Eastern cultures. The television teacher is often in a better position to deal with today's musics than even the music specialist in the classroom.

As was anticipated, the writer had considerable difficulty describing the actual content of music telelessons produced at the seventeen centers visited in the conduct of the present study even after viewing videotapes or "live" presentations of music telelessons and interviewing those responsible for teaching or producing them. About the best that could be hoped for in an inquiry form, therefore, was to get some idea of the over-all structure respondents were most disposed to use in the presentation of television music series. From six choices and/or a write-in choice, respondents were asked in Question B of Part III of the inquiry form to indicate the way they organized the content of their music telecourses. Their responses are presented in Table XXV. The two answers selected most frequently by those responsible for elementary school telecasts were: "structured by 'elements' of music" and "structured as a 'general music' class." Forty respondents or 36.1 per cent selected both answers. Either answer, of course, could mean almost anything from a "nuts and bolts" rudiments of music class to a conceptually organized treatment of one element. From the teachers' guides returned with the inquiry forms, however, many of these classes appeared on paper to be what normally is expected in the elementary school music class, i.e., a song is introduced, a rhythmic or tonal pattern is studied, a theoretical concept is introduced, the notation is shown, etc. Thirty-five or 27.1 per cent indicated that elementary school music series were "structured by topics or units." A study of the teachers' guides revealed that the topic or unit approach was favored for primary grades; topics or units most frequently centered around the seasons of the year, the titles of songs, or subjects of interest in the school, neighborhood, or community. Thirty or 27.1 per cent indicated that elementary school telecourses were "structured as a sequential series of increasingly difficult problems." The "sequential problems" approach was favored in the upper elementary grades and, judging from teachers' guides, tended most frequently to be skills oriented. Only twelve or 10.9 per cent indicated that elementary school series were "structured as a humanities or related-arts course." One would expect that television would be especially well suited for this kind of approach. The "topics or units" structure was most favored at the junior high school level and the "elements of music" structure most used at the senior high school level. Collegiate courses centered most heavily around the three areas of "topics," "elements," and "historical chronology." One elementary school and one junior high school write-in answer indicated that classes were structured to prepare students to attend symphony orchestra concerts. One junior high school and two elementary school write-in answers indicated that the lessons were conceptually structured. One high school write-in answer indicated that the lessons dealt with "families of instruments," and the other indicated that the lessons were "unstructured" (additional information was sought concerning this response but was not received). The one collegiate write-in answer indicated that lessons frequently centered around "live" performances.

TABLE XXV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION B ARRANGEMENT OF COURSE CONTENT

How would you describe arrangement of course content?	Elem. School (N=111)	Jr. Hi. School (N=9)	Sr. Hi. School (N=4)	College or Univ. (N=18)
1. Structured as a sequential series of increasingly difficult problems	30 (27.1%)	--	1 (25.0%)	1 (5.6%)
2. Structured by topics or "units"	35 (31.6%)	4 (44.5%)	1 (25.0%)	9 (50.0%)
3. Structured by "elements" of music, i.e. melody, rhythm, harmony, etc.	40 (36.1%)	3 (33.4%)	2 (50.0%)	5 (27.8%)
4. Structured as a "general music class" considering all topics deemed applicable to a particular grade level	40 (36.1%)	2 (22.3%)	--	2 (11.2%)
5. Structured as a humanities or related-arts course	12 (10.9%)	1 (11.2%)	--	3 (16.7%)
6. Structured by historical chronology and/or musical eras	4 (3.7%)	--	--	6 (33.4%)
7. Other (write-in answers)	4 (3.7%)	2 (22.3%)	2 (50.0%)	1 (5.6%)

To suggest that data presented in Table XXV might be interpreted to mean that television music teachers simply transfer "traditional" classroom patterns of teaching to a twenty-one-inch screen would, of course, be unjust and inaccurate because, in the first place, the data reveal nothing with regard to the actual manner of presentation or the specific content, and, in the second place, truly creative teaching can sometimes take place within a "traditional" framework. It would also seem necessary to define the meaning of "traditional" teaching before taking any kind of position for or against. Those who utilize the medium, nevertheless, are often severely criticized for their "lack of imaginative boldness and talent." In the words of one critic, "far too much ITV transmits no more than a fuzzy image of a teacher teaching in a traditional way, using the traditional and impoverished resources of the classroom." (28:86) A treatment here of the meaning of "traditional" teaching would lead the discussion far afield and serve little useful purpose. To ask those who are responsible for producing televised music instruction the degree to which they feel that their music telelessons differ from the way they would normally present the same learnings in the classroom, however, would seem pertinent and more to the point. The question was asked in the inquiry form and the responses are presented in Table XXVI.

TABLE XXVI

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART V-A, QUESTION 4
DIFFERENCE BETWEEN TELELESSONS
AND CLASSROOM LESSONS

Item: Other than the teaching techniques or practices that are germane to television instruction (e.g. close-ups, utilization of more visuals, telescoping of content, careful timing, etc.), to what degree do you feel that music telelessons differ from the way you would normally present the same learnings in the classroom?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	12	20	26	24	7	89	8	97
Per Cent	13.5	22.5	29.2	27.0	7.9			100.1**

MEAN 3.1

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

It would be extremely difficult to dissociate completely the teaching approaches used in the classroom and the teaching techniques or practices that are germane to television. There are differences, needless to say (e.g., close-ups, utilization of more visuals, telescoping of content, careful timing, etc.). Respondents were asked to set the two apart, however. The questionnaire item read, "Other than the teaching techniques or practices that are germane to television, to what degree do you feel that music telelessons differ from the way you would normally present the same learnings in the classroom?" Eighty-nine of the ninety-seven respondents who are involved with or responsible for televised music instruction answered the item. "Very much," was the answer that twelve or 13.5 per cent gave. Twenty or 22.5 per cent indicated that there was "quite a bit" of difference. Twenty-six or 29.2 per cent indicated that there was "some" difference. Twenty-four or 27.0 per cent indicated that "very little" difference existed. Seven or 7.9 per cent selected a "not at all" response. The respondents of the present study who are responsible for producing televised music instruction, therefore, are almost evenly divided on the question; thirty-two indicated "very much" or "quite a bit" and thirty-one indicated "very little" or "not at all." The mean index rating of 3.1 fell in the middle of the twenty-six respondents who indicated that there is "some" difference between the way a music lesson is presented on television and the way the same learnings are presented in the classroom.

If "traditional" teaching means doing in the television studio what is normally done in the classroom, then one of the recurrent reasons those responsible for televised music instruction in the elementary schools give for maintaining the "traditional approach" is that music lessons designed for children provide a kind of in-service instruction for classroom teachers, i.e., it is argued that classroom teachers learn to teach their own music classes as a result of observing a competency model on television. This argument may or may not be valid. Music, certainly, is one of the subjects of the elementary school curriculum that classroom teachers frequently fear to teach. The greater proportion of those interviewed in the conduct of the present study subscribed to the view that the music telelessons do provide a valuable pedagogical service for classroom teachers; the reasons advanced for taking this position are presented in Chapter IV. David Eddy, of the University of Washington, was the only elementary school television music teacher interviewed who candidly questioned whether or not the telelessons go very far toward encouraging or providing assistance for those classroom teachers who either are afraid of teaching music or simply do not want to do it. Others have expressed doubts, however, concerning the degree to which watching a "master teacher" actually helps the classroom teacher. The following is a case in point:

> The television teacher often pitches his presentation above the level of the classroom teacher's competence, showing the

> latter at a disadvantage and exposing him or her to student questions that he cannot answer. This kind of embarrassment doesn't necessarily motivate improvement, rather it increases tensions and the fear of threat to the classroom teacher's authority. Resistance rather than learning may derive from this experience; the dynamics of the individual situation are not taken into account in the more optimistic predictions. (30:27)

In an endeavor to obtain a larger opinion sample, respondents were asked to indicate on a five-point rating scale the degree to which they would support the notion that televised music lessons should become a prototype for the classroom teacher. Table XXVII presents their responses to the question, the exact wording of which is found in the table head.

TABLE XXVII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART V-A, QUESTION 6
SUPPORT GIVEN THE IDEA THAT TELELESSONS OUGHT TO BE A PROTOTYPE FOR THE CLASSROOM TEACHER

Item: It is not unusual for competent classroom teachers to express feelings of insecurity when faced with the need for providing musical experiences for elementary school children. With this thought in mind, to what extent would you support the idea that televised music lessons should therefore become a prototype for the classroom teacher?

	Ratings*					N	No Response	Total
	5	4	3	2	1			
Item Response	43	23	33	8	8	115	29	144
Per Cent	37.4	20.0	28.7	7.0	7.0			100.1**

MEAN 3.7

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

Of the 144 respondents represented in the present study (including those who produce and those who receive music telelessons), 115 answered the question. The twenty-nine respondents who did not answer the question were, by and large, those whose concern was with televised music instruction at the secondary or collegiate levels. The largest response, forty-three or 37.4 per cent, were those who were "very much" in agreement with the belief that televised music lessons should become a prototype for the classroom teacher. Twenty-three or 20.0 per cent indicated that they would give "quite a bit" of support to the belief. Thirty-three or 28.7 per cent indicated that they would give "some" support to the belief. Eight or 7.0 per cent indicated that they could find "very little" merit in the idea, and another eight were "not at all" impressed with the notion. The mean index rating for the item is 3.7, which is interpreted in this study to mean that, on the whole, respondents would give "quite a bit" of support to the idea of producing music telelessons that would serve as a prototype for the classroom teacher.

A factor which might influence the arrangement of content and/or the sequential structure of music telelessons is the synchronal use of the medium of radio. Quite a good deal of attention has been given in recent years to multi-media teaching approaches. "It is my honest belief," writes a former president of the National Association of Educational Broadcasters, ". . . that we are not getting the best possible mileage and service out of the combinations of media now available to us, and that television, especially, . . . is frequently being wasted on things which radio can do better." (30:354) The medium of radio has been utilized in conjunction with music telecourses from the very earliest days of educational television, however; though the procedure has not always proved entirely successful, collegiate music instructors, especially, have often used the medium of radio to broadcast musical selections which have been discussed or analyzed during telelessons. (47:28-29) Reports that a few public school systems had begun to use or after a number of years of not using the medium had decided once again to use radio, this time in connection with music telelessons, prompted the inclusion of one item in the inquiry form which dealt with combined uses of the two media. In a "yes" or "no" item located in Part IV-B of the inquiry form, respondents were asked to specify whether or not the medium of radio was combined in any way with televised music instruction and, if yes, to explain the nature of utilization. Only sixteen respondents checked the "yes" response of whom ten went on to explain that the radio music lessons presented in their school systems or institutions were not really combined with the music telelessons but existed as a separate entity. Respondents from three public school systems indicated that the medium of radio is utilized to present complete performances of selections to be played at children's concerts by a local symphony orchestra and that these same compositions were introduced and studied during regularly scheduled in-school telelessons. Respondents from two public school systems indicated that song material initially presented during telelessons was reinforced during regularly scheduled radio lessons. One respondent responsible for a collegiate music appreciation telecourse presented via the facilities of an open-circuit educational television station indicated that two times each week a local commercial FM station broadcast complete recordings of compositions studied in the teleclass. If there is a trend developing toward the increased usage of radio facilities in conjunction with televised music classes it is not apparent from the data gathered for the present study.

Another facility which might in many ways influence the content or sequence of televised music instruction is a mobile television unit, the use of which would provide the television music teacher with the opportunity to present "live" or videotaped music programing from points remote from the studio. There would seem to be unlimited possibilities for the utilization of a mobile unit for televised music lessons at any academic level, e.g., "trips" to museums, churches, opera houses, theatres, concert halls, etc., for musical performances which, because of limited space, could not be duplicated in most studios. Most disappointing, however, data gathered by the present writer for a study conducted in 1965 revealed that only a mere handful of television music teachers had used or had had an opportunity to use a mobile television unit. (82:285) Finding that the space that had been left in the questionnaire of the earlier study for respondents to indicate ways in which a mobile unit had been utilized for music telelessons was totally wasted, the writer decided to include only a "yes" or "no" item in Part IV-B of the inquiry form of the present study. The decision was ill-judged. Out of 111 responses to the question, twenty-seven respondents or 24.4 per cent indicated that a mobile television unit is utilized in their school systems or institutions for remote telecasts. These data would seem to indicate that a mobile facility is being used more frequently for televised music lessons but for what purpose, unfortunately, the writer is unable to say.

Data with regard to the ways respondents report that their school systems or institutions maintain lesson-to-lesson continuity or sequence are presented in Table XXVIII. The most surprising statistic is that forty-seven or 40.9 per cent of those responsible for elementary school music series indicate that the lessons are self-contained, i.e., that lessons are conceived as a series of "singles" which are complete in and of themselves. The high percentage of junior and senior high school series which are structured in this manner is understandable in that "lock-step" scheduling practices tend to restrict the number of lessons presented at these levels. Reasons why 40.9 per cent of the elementary school telelessons are produced as a series of "singles," however, are a little more difficult to find. At first glance the data presented in Table XXVII would seem to be consistent with the data presented in Table XXII on page 285, i.e., the twenty-one respondents in Table XXII who indicated that television is used for "occasional" special music programs and the twenty-eight respondents who indicated that television is used at regular intervals for "enrichment" purposes would easily account for the forty-seven respondents in Table XXVIII who indicated that lessons are conceived as a series of "singles." An analysis of the inquiry forms, however, revealed that a high percentage of those who classified their lessons as "enrichment" lessons in Table XXII now select answers two ("To the degree normally found in the classroom, understanding one lesson depends upon students' having viewed previous lessons") and three ("Lessons are structured developmentally; there is variation and cyclical return to important considerations") in Table XXVIII; conversely, a reasonably high percentage of those who classified the intent of their instruction in Table XXII to be "supplemental" or even "direct" teaching now indicate that lessons are conceived as a series of "singles." One explanation might be that fewer school systems seem to be "expecting" (a euphemism for "requiring") elementary teachers to view the lessons which may mean that music teachers either suspect or are reasonably certain that classroom teachers are viewing the lessons less regularly. Another explanation might be, again, that television music teachers are skeptical of the classroom teacher's proven ability or desire adequately to prepare and follow up telelessons and have turned, therefore, to a less rigidly structured sequence. A third and more welcome explanation is that television teachers are truly structuring lessons which are cyclically conceived or are conceptually organized; the only hesitancy to accept this alternative, however, is that the teachers' guides for far too many of the series appear to represent the "logical," step-by-step, "learn-by-addition," skills orientated type of presentation. Whatever the explanation, there would seem clearly to be a trend toward producing telelessons at the elementary school level which are self-contained and conceived as a series of "singles." Two of the ten respondents at the collegiate level who indicated that lessons are conceived as a series of "singles" also marked other responses (see Appendix B), an indication which in one case meant that more than one series is produced and in the other case that an occasional lesson is produced as a "single"; of the remaining eight, three utilize the medium exclusively for performance and conducting classes, four produce a series of "singles" for music education or humanities classes, and one indicated that his college-credit music appreciation course is produced as a series of "singles." No subsequent response or comment made the latter answer interpretable.

TABLE XXVIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION C LESSON-TO-LESSON CONTINUITY OR SEQUENCE

How would you describe lesson-to-lesson continuity or sequence?	Elem. School (N=115)	Jr. Hi. School (N=12)	Sr. Hi. School (N=6)	College or Univ. (N=21)
1. Lessons are self-contained, i.e. they are conceived as a series of "singles" which are complete in and of themselves	47 (40.9%)	11 (91.7%)	6 (100.0%)	10 (47.7%)
2. To the degree normally found in the classroom, understanding one lesson depends upon students' having viewed previous lessons	41 (35.7%)	--	2 (33.4%)	5 (23.9%)
3. Lessons are structured developmentally; there is variation and cyclical return to important considerations	48 (41.8%)	4 (33.4%)	1 (16.7%)	4 (19.1%)
4. Lessons follow a learning sequence established by series books, text book(s), or work books	12 (10.5%)	--	1 (16.7%)	6 (28.6%)
5. Continuity is maintained by correlating music with other subject areas (social studies, language arts, science, etc.)	6 (5.3%)	1 (8.4%)	1 (16.7%)	1 (4.8%)
6. Other (write-in answers)	--	--	--	--

As specified in Table XXVIII, six respondents at the collegiate level, one at the high school level, and twelve at the elementary school level indicated that music telelessons follow a learning sequence established by series books, textbooks, or workbooks. That college or high school music instructors would plan a course around the major topics or broad outline of a textbook could not be considered at all unusual. The ramifications of basing an elementary school telecourse on series books, textbooks, or workbooks, however, are many. Some school systems feel, plainly and simply, that instruction is improved when workbooks or regularly distributed worksheets are placed in the hands of all students. To this end television music teachers write a workbook, print or mimeograph it, and distribute it to all students reached by the telecasts; the practice, needless to say, usually occurs in small school systems, most often a few elementary schools utilizing a closed-circuit facility. As described in Chapter IV, however, the Kansas City, Missouri, School District distributes a workbook to every third and fourth grade student in the city.[1] Some school systems, more often educational television associations, print and distribute songbooks to students. This practice is likely to occur, of course, when lessons are beamed to schools or school systems which have purchased music series books published by different book companies. To date, book companies which specialize in the publication of elementary school music series have shown a surprising willingness to grant permission to school systems to reprint or to manuscript copyrighted songs in teacher guides and songbooks. Some television music teachers are able to make extensive use of music series books because the school system in which they teach has adopted books published by one book company. Other television teachers would wish that it were possible to use a single book series but are thwarted by the multiple book adoptions that have been made in their states by the state bureau of education or a state book commission.

If any kind of songbook or workbook is used in connection with televised music lessons for elementary school students, those responsible for the instruction are forced to find answers to a number of questions of which the following are but a few examples: How can the television teacher be assured that children have books on their desks ready to use? What disruption will be caused if there are not enough books? How much television time can the television teacher afford to waste while waiting for children to find page numbers? Should children be asked to look at their books during the lesson? If so, how does this affect what the teacher is doing on the screen? To the extent possible, television teachers and classroom teachers have worked out their own solutions to the problems of distributing books, finding page numbers, and so forth. Opinions differ widely, however, concerning the question of whether or not students should be asked to look at their books during the telelesson. As was noted in the descriptive accounts in Chapter IV, some television teachers vehemently oppose the idea of asking students to look at songbooks while the lesson is in progress while others find absolutely nothing at all wrong with the same practice. The ninety-seven respondents whose school systems produce televised music instruction were asked in Part IV-A of the inquiry form to indicate on a five-point rating scale the frequency with which their students are asked to look at music books or workbooks while the telelesson is in progress. A tabulation of their responses is presented in Table XXIX. Eighty-one of the ninety-seven respondents whose school systems produce televised music instruction registered an answer. Once again the response is evenly divided, this time with a mean index rating of 3.0. Thirty-seven respondents indicated that students are "frequently" or "quite often" asked to look at books while the lesson is in progress and thirty-six respondents marked "hardly ever" or "not at all." Eight indicated that students are "occasionally" asked to look at books during the lesson.

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[1] See pages 109-10.

TABLE XXIX

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART IV-A, QUESTION 2
HOW OFTEN STUDENTS ARE ASKED TO LOOK AT MUSIC
BOOKS OR WORKBOOKS WHILE THE TELELESSON
IS IN PROGRESS

Item: How often do you ask students in the classroom to look at music books or workbooks while the telelesson is in progress?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	25	12	8	6	30	81	16	97
Per Cent	30.9	14.8	9.9	7.4	37.0			100

MEAN 3.0

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

If television music teachers wish to have students deal with the symbology of music, the alternatives of not using songbooks during the telelesson are equally if not more formidable. A common problem that every school system or institution faces in the production of televised music instruction, in fact, is how to handle the visualization of notation on the television screen. As David Eddy of the University of Washington put it during an interview, ". . . music is a linear looking thing that is written horizontally; it doesn't adapt to the aspect ratio of television." Those responsible for televised music instruction in the greater percentage of the production centers described in Chapter IV of this study either take close-up shots of notation from a book or reproduce notation on art cards of one size or another and force it to fit television's diabolic aspect ratio. Some systems, however, have found other solutions. A flannel board is used at the University of Alabama. Anaheim uses its "big book," a seven-foot artist's replica of the page in the children's series book. In its last series, the Georgia Educational Television Network made use of an electronic editor which causes the notes to "pop up" on the staff the instant they are needed; the procedure is a complicated one, however. One of the television teachers in Kansas City writes the notation on a long strip and attaches the strip to a large drum mounted sideways on a turntable. Oklahoma City utilizes a "roll drop." Seattle restricts its use of notation on the screen to no more than seven notes; the notes are held in place by small magnets which attach to a metal board covered with felt. St. Paul uses a rear-view projection technique, a process which is accomplished by projecting slides through a translucent screen. As has been pointed out in the descriptive accounts for each of the production centers, however, there are some advantages and disadvantages to each of these approaches.

Another stratagem for establishing or helping to establish the content of televised music courses, and one that might assist local instructional television centers to solve some of the visualization problems that teachers and television directors face each day in the production of televised music lessons, would be the availability of commercially prepared films, film footage, or film clips dealing with musical learnings or subjects. Enormous strides have been made in recent years, both in quantity and quality, in the production of audio-visual materials for classroom use, i.e., phonograph recordings, audio tapes, film slides and strips, overhead transparencies, and even sixteen-millimeter films. Many of these new media materials include appropriate teacher suggestions which detail a variety of uses. If made easily available on either a rental or puchase basis, it would seem reasonable to assume that those responsible for producing televised music lessons would find filmed or videotaped programing of performances, demonstrations, interviews, listening or theory segments, etc., to be exceedingly valuable. If flexibly designed to be used either in sequence or as single episodes, filmed or videotaped program segments might be adapted by television teachers to fit any level of instruction, elementary school through college. Two questions having to do with the use of films were included in the inquiry form. In one of these questions there was an endeavor to determine the present use of motion picture films and film footage in the production of televised music lessons, and in the other question there was an attempt to identify the needs, if any, that television music teachers have for commercially prepared films, film footage, or film strips.

Eighty-three out of the ninety-seven respondents responsible for or involved with the production of televised music lessons answered the question in Part IV-A of the inquiry form which deals with present usage of motion picture films or film footage. Their responses, which are recorded in Table XXX, indicate that seven or 8.5 per cent "frequently" use motion picture films or film footage, nine or 10.8 per cent "quite often" use films or film footage, thirty-one or 37.3 per cent "occasionally" use films or film footage, seventeen or 20.5 per cent "hardly ever" use films or film footage, and nineteen or 22.9 per cent do not use films or film footage at all. The mean index rating for the item is 2.6, which is interpreted to mean that respondents responsible for producing televised music instruction "occasionally" use motion picture films or film footage during televised music lessons. These data would seem to indicate that television music teachers are willing to utilize films in their telelessons; all but nineteen, in fact, indicated that films are presently being utilized to some degree.

TABLE XXX

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART IV-A, QUESTION 6
USE OF MOTION PICTURE FILMS OR FILM FOOTAGE
DURING TELELESSONS

Item: How often do you use motion picture films or film footage during telelessons?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	7	9	31	17	19	83	14	97
Per Cent	8.5	10.8	37.3	20.5	22.9			100
MEAN 2.6								

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

The question now is to identify the kinds of filmed subject matter for which television music teachers feel there is a need. In the first item in Part V-B of the inquiry form, respondents were asked to check a "yes," "no," or a "no-definite-feeling-or-conviction" response concerning whether they feel that a need exists for commercially prepared film footage or film clips, and, if they felt there is a need, to identify it. Of the ninety-seven respondents whose school systems or institutions produce televised music instruction, all but five declared an answer. Forty-nine or 53.3 per cent selected a "yes" response; twenty-four or 26.1 per cent marked a "no" response; and nineteen or 20.7 per cent registered a "no-definite-feeling-or-conviction" response. The topics or subjects that respondents would like to have available on film are grouped, from the highest to the lowest number of choices, into the following categories:

1. Respondents indicated that their greatest need is for films which present the elements of music--melody, rhythm, harmony, dynamics, and form. "We badly need films to explain visually the fundamentals of music in an innovative way," one respondent wrote. "Our greatest need is for imaginative and updated presentations of rhythm," another declared. Several respondents mentioned the effectiveness of musical scores which "light up" as the sounds are heard. Respondents also made it clear that they were thinking in terms of a sequence or series of films. One said, for example, that the need is for "developing music reading skills starting with films which present rhythmic and aural experiences and moving to films which present the symbol." Another wrote: "Music fundamentals, *e.g.*, films that deal with phrasing, correct breathing, note values, key and time signatures, etc."

2. Running a very close second was the need respondents say they have for films to be used during listening lessons. Here, however, there was a complete lack of specificity. "Films for listening lessons" is the write-in response that was found again and again for the item. One respondent wrote that "we need films that will present abstract visualization to create mood and understanding for listening selections." The idea of animation cropped up in several answers, and one respondent mentioned the need for "scenes of nature" to be presented with listening lessons. The descriptive accounts presented in Chapter IV of this study provide a few illustrations of the approaches that are used to visualize music listening lessons--technique used in Minneapolis of bringing the cameras in for close-up and/or out-of-focus shots of common objects, for example, or Auburn University's use of animation; the chapter is also illustrative of some of the controversy that surrounds the subject of presenting listening lessons via the medium of television. Several of the school systems visited in the conduct of the study avoided listening lessons altogether. Others responsible for televised music instruction were vehemently opposed to showing pictures or presenting interpretive dances during listening lessons; they argued that such practices impose an extraneous interpretation on the listener. On the other hand, some who were interviewed

could see little reason to believe that the aural and visual senses needed to be separated; they argued that a carefully arranged sequence of picture or film changes with appropriate changes in mood or form enhance the listener's perception of the music.

3. Films of performance solos and ensembles were found to be the third area of need. In all, twelve respondents indicated that they need film clips demonstrating the individual instruments. Several added the thought that the music performed in the demonstration of instruments should be "interesting and attractive to children." "We need 'specials' of small ensembles" was typical of several responses. One respondent pointed up the need for "beautiful vocal as well as instrumental sounds." Another indicated that the films should include "camera shots of the appropriate instrument sections as orchestral entrances are made." One respondent felt it would be beneficial to have filmed demonstrations of rehearsals. A television teacher indicated that she was able to use students and a few professionals to demonstrate individual instruments or small ensembles but what she did need was filmed "performance segments of large groups, i.e., symphonic orchestras, operas, oratorios, which we are unable to tape in our studios."

4. Film clips of composers and performers are next in the list of needs. Several agreed with the respondent who wanted to locate "very short dramatic scenes of great musicians to use to introduce listening lessons." Presumably this is what others meant by indicating simply "composers," or "biographical sketches," or "background on composers," or "musical stories." Also for the purpose of introducing listening lessons, one respondent wanted "scenes of historic musical locales, e.g., Vienna or Salzburg." Another respondent said, "I can't understand why someone doesn't film interviews with living composers; one of the series books does it on [phonograph] recordings." Several others also indicated "living composers." Two respondents wanted film footage of "great conductors." Four respondents pointed specifically to the need for films of well-known performers; many others included the word "performers" along with a list of other needs. Six respondents indicated the need for filmed presentations of today's musics, "popular," jazz, "soul," and folk music.

5. The need for films to use in humanities or related arts telelessons was expressed by five respondents: "relating music with other arts," "films which relate music to architecture," "interrelatedness of the arts; principles and elements of audio and visual art areas," "general humanities correlation," and "film footage of great works of art of all epochs."

6. Four respondents indicated the need for short film segments presenting the music of various ethnic groups and/or film clips of native instruments and musicians.

7. Three respondents wanted filmed material on the acoustics of music. One wanted the film clips to be "short and concise so that I can spread the material over a period of five or six lessons."

8. Two respondents indicated the need for filmed information on computer music and "all the other types of electronic music."

Seven respondents provided answers concerning their film needs which would not fit into any of the above categories. The responses are as follows: (1) "The large concepts of music--_any_ filmed material that will help us to turn television teaching away from the 'singing' category," (2) "A series of films based on all 'common domain' song and listening material," (3) "Filmed presentations of instrumental hand positions, embouchure, style, and tone quality," (4) "Some 'how-to-play' films (uke, guitar, recorder, etc.)," (5) "Beginning vocal techniques for high school students," (6) "Musical performances for low achievers and the emotionally disturbed," and (7) "Demonstration films such as those presented in Seattle [for the 1968 Biennial Convention of the Music Educators National Conference] for use in music education classes and in-service training."

Data with regard to ways in which new program ideas and/or teaching approaches develop are presented in Table XXXI. The evident statistic at all four grade levels is that it is the television teacher's own initiative and interest which is responsible for the development of new program ideas and/or teaching approaches, sixty-four or 68.9 per cent of the elementary teachers, four or 50.0 per cent of the junior high school teachers, three or 60.0 per cent of the senior high school teachers, and twenty or 87.0 per cent of the college or university teachers. Reference to the multiple-response table in Appendix B somewhat tempers the figure for elementary school television teachers, however, for in that table it is revealed that only 25 or 26.9 per cent of the ninety-three respondents who answered the question indicated that new program ideas and/or teaching approaches are developed _only_ by the television teacher, _i.e._, thirty-nine of the sixty-four also selected some other answer. In the writer's view, nevertheless, the twenty-five elementary school television teachers who depend entirely upon their own initiative and interest to develop new program ideas still represent twenty-five too many. Unless there are unusual circumstances, the elementary school television music teacher can always seek the counsel of classroom teachers and principals whose many students he or she is responsible for teaching. Although Table XXXI indicates that forty-one or 44.1 per cent of the respondents develop new program ideas through informal consultations with classroom teachers and/or other music teachers, reference to the multiple-response table in Appendix B discloses that only nine or 9.7 per cent of the respondents selected this response as an only response. In many instances, the television teacher who develops new program ideas only on the basis of informal conferences with colleagues is but one cut above the television teacher who depends only on himself. A practice which is becoming more and more common at the elementary school level is the establishment of a television music committee. These committees, some surely much more effective than others, are usually made up of the television teacher or teachers, other music teachers, supervisory personnel (principals, supervisors, and curriculum coordinators), and broadcast personnel. In many instances these committees sincerely endeavor to evaluate the objectives, approach, and general direction of music telelessons, the result of which is often an improvement of instruction. Forty-three or 46.3 per cent of the respondents responsible for instruction in the elementary grades indicated that, in their school systems, the television music teachers participate in formal "program meetings" with just such a committee. That eight elementary school systems, two junior high school systems, one senior high school, and one collegiate institution engage in an exchange of videotapes with other school systems is of special interest. To view videotapes made in other schools would be, of course, one of the best ways for a television teacher to get new ideas in terms both of content and production. School systems and institutions tend to be reluctant to exchange locally produced videotapes.

TABLE XXXI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION E NEW PROGRAM IDEAS AND TEACHING APPROACHES

How are new program ideas and/or teaching approaches developed?	Elem. School (N=93)	Jr. Hi. School (N=8)	Sr. Hi. School (N=5)	College or Univ. (N=23)
1. Television teacher's own initiative and interest	64 (68.9%)	4 (50.0%)	3 (60.0%)	20 (87.0%)
2. Informal consultation with classroom teachers and/or other music teachers	41 (44.1%)	2 (25.0%)	--	5 (21.8%)
3. Formal "program meetings" with other music teachers, supervisory personnel, and broadcast personnel	43 (46.3%)	5 (62.5%)	2 (40.0%)	3 (13.1%)
4. Exchange of teacher guides with other institutions or school systems	13 (14.0%)	2 (25.0%)	--	--
5. Exchange of videotapes with other institutions or school systems	8 (8.7%)	2 (25.0%)	1 (20.0%)	1 (4.4%)
6. Other (write-in answers)	--	--	--	--

The question of whether band and orchestral instruments might be taught successfully via television has fascinated a few music teachers from the beginning of the use of the medium in the schools. Remembering earlier attempts to provide applied music instruction via the medium of radio and suggesting that television would have such obvious advantages as close-up views of instrument positions, embouchure, finger placement, and so forth, Rohner in an article written in 1961 synthesized the questions that some instrumental music teachers had been asking since television was first employed as an instructional tool for teaching music:

> Where does TV come into the instrumental picture? It would seem that a televised lesson on the piano, or with woodwind, percussion, brass or string instruments would give the teacher an opportunity to reach many classrooms. To what extent is this desirable or possible? (64:38)

In Part V-B of the inquiry form, respondents were asked: "Do you believe that in-school applied music instruction on a band and/or orchestral instrument could be effectively taught by television?" The answer choices were "yes," "no," and "no definite feeling or conviction." Of the 144 respondents who participated in the study, 128 answered the question. Fifty-six or 43.8 per cent answered "no"; thirty-two or 25.0 per cent had "no definite feeling or conviction"; and forty or 31.3 per cent answered "yes."

Those who selected the "yes" response were asked to explain. Four of the forty did not provide any elucidative information. Written responses made by the remaining thirty-six were as follows: Two respondents felt that television could be used effectively as part of a systems approach, i.e., that television could be used along with single-concept film, programed audiotapes, and, eventually, computer-aided instruction. Three shared the view expressed by one of them as follows: "Guitar is already being successfully taught via television, so why not teach other instruments?" Three others limited the use of television in the instrumental music program to recruitment purposes only, i.e., demonstration of instruments to large groups. Four respondents saw no reason why beginning instruction on band and orchestral instruments could not be handled effectively by television. Five took the opposite position, that advanced instruction, or "junior master classes" as one respondent put it, could very well be a part of televised music instruction. Six respondents felt that television might "supplement" the instrumental music program but that the medium, as one said, "could not succeed as a substitute for the studio or private teacher." Examples of what was meant by supplementing the instrumental program were included by three of the six respondents: (1) "to picture close-ups of common faults of beginning students," (2) to provide "an opportunity for students to follow their parts in many band and orchestral scores," and (3) "to present ensemble demonstrations for other students to emulate." Eight respondents felt that television could be utilized effectively for in-school instrumental instruction if there were a knowledgeable music teacher in the receiving classroom, i.e., the type of program conducted several years ago by Ernest Justice at Auburn University.[2] Five of the responses did not fit any of the above categories; they are:

> Yes, I think it could be done, but I don't see the need for it. Many schools already have instrumental instructors who work with only a few students. What we need is instruction for the masses of children who do not study instruments.
>
> Yes, using mirror television so the student can see himself.
>
> I have nothing to explain, and I surely have no proof. It is simply my belief, based upon thirteen years of ETV teaching, that it can be done. We do teach melody instruments.
>
> Would depend upon the amount of independence and curiosity which the school system attempts to nourish in its students.
>
> One could use TV to establish the norm and to teach basic facts common to a specific instrument, but the actual playing must be individually taught.

In summary, fifty-six of the 128 who answered the question did not believe that television could be used effectively to teach the standard band and/or orchestral instruments; thirty-two respondents had no definite feeling or conviction; and forty were of the opinion that the medium could be utilized but, for the most part, either did not explain the response or added qualifying statements of one type or another to the response, i.e., as part of a systems approach, for recruitment purposes, for supplemental purposes, etc. Four respondents felt that beginning instruction could be provided via the medium, five limited the instruction to advanced students, and eight stipulated the need for a music teacher in the receiving classrooms. Not one respondent indicated that band and/or orchestral instruments were presently being taught via television. Considering the over-all response to the item, it would probably be fair to conclude that respondents do not hold out a great deal of hope for television as the single emerging factor with which instrumental music teachers will need to reckon in the near future. The musician who would teach students to play a band or orchestral instrument via television, in fact, would need to come to grips with many of the same problems that musicians faced in another era with the medium of radio. In a study completed in 1952, Hendricks identified six reasons as being primarily responsible for the limited degree of success the radio music teacher had experienced as an applied music instructor:

> 1. If the instruments and printed materials are available to the students, it is likely that a teacher has stimulated the

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[2] See pages 49-50.

> interest in this area and is therefore capable of presenting a more personalized program in person, with equal or better results.
>
> 2. Every instrument has a different technique employed in its playing. In order to discuss embouchure, fingering, and other performing techniques on each of the many orchestral instruments, the program air time would of necessity have to be extremely long.
>
> 3. Standard copyrighted material cannot be used without royalty payment. Thus, a complete class method would have to be published and edited. The cost for such material would be high even on school owned stations.
>
> 4. School owned stations which could appoint a radio instrumental teacher and supply the necessary materials would undoubtedly be found only in cities which have already developed an instrumental program which would not need additional help by radio.
>
> 5. Even the [Joseph] Maddy programs could only present fundamentals and if the children's own teacher was not able to present advanced work, the interest aroused in the child would fade.
>
> 6. Most children dislike practice, and personal supervision in stimulating this practice is almost a requisite to any advancement. (84:166)

No respondent indicated that students were being taught to play standard band and orchestral instruments via television; a few, however, indicated that students were being taught to play recorders or recorder-type instruments. Of the 105 respondents who answered item six in Section IV-B of the inquiry form concerning whether or not students are taught to play recorder or recorder-type instruments via television, twenty or 19.1 per cent answered "yes." Admittedly there are embouchure, fingering, posture, breathing, and tuning problems that a television teacher would meet in endeavoring to teach students to play standard band and orchestral instruments that would not have to be faced in teaching students to play a recorder or a recorder-type instrument, but there would also be similarities in the kinds of visual materials used, the establishment of procedures of working with studio and control room personnel, and the development of techniques of regulating what takes place in the receiving classrooms.

Respondents were much more kindly disposed toward the thought of providing in-school keyboard instruction via television than they were toward the notion of teaching standard band and/or orchestral instruments by television. Two factors, doubtlessly, account for much of the change in attitude, namely, the rapid advances that have been made in improving the quality of electronic pianos (headphones permit students to play without disturbing each other), and the almost equally rapid advancements that have taken place in class piano pedagogy. Also, as many of the 127 respondents who answered the item in Part V-B of the inquiry form were quick to point out, piano has been and is being taught via television, and unlike string, brass, and woodwind instruments, pianos can be tuned to a uniform pitch. In response to the question, "Do you believe that in-school keyboard instruction could be taught effectively by television?" seventy-three or 57.5 per cent of the respondents answered "yes"; twenty-six or 20.5 per cent answered "no"; and twenty-eight or 22.1 per cent answered "no definite feeling or conviction." Again, respondents who indicated a "yes" answer were asked to explain their position. The write-in answers are less easily categorized for this item for two reasons. First, many responses were simply expressions of support for the idea, e.g., "Why not add TV, group piano is a tremendous success in the classroom." Second, respondents often included several different thoughts in a single response, e.g., "Beginning instruction if each child were provided a keyboard and there were a knowledgeable teacher present in the classroom." Twenty-six respondents were of the opinion that televised piano instruction would require a knowledgeable teacher in the receiving classrooms. Billie Erlings, who is presently conducting experimental research in televised class piano at the University of Oregon,[3] also supported the view that there must be a teacher in the receiving classroom; in response to the item she wrote: "Unquestionably [class piano can be taught via television], if the instructor and the television technicians are capable.. My series shows that it can be done, but there has to be personal contact somewhere." Twenty-one respondents pointed to the need for proper equipment. One television teacher declared that "I would start work on a series of videotapes tomorrow if I had even one classroom equipped with electronic pianos." Four television teachers, however, reported having "taught" piano lessons to children by the use of cardboard keyboards. Thirteen respondents pointed out that they were thinking only in terms of beginning piano instruction when they checked the "yes" response. Six respondents, on the other hand, indicated that they were thinking in terms of piano master classes. Two respondents stipulated the need for some kind of feedback to the television teacher. Respondents in two public school systems reported that piano is presently being taught via television. From data gathered in the inquiry form, the evident conclusion would be that, given proper equipment, a very high percentage of those who participated in the present study would be willing to experiment with televised piano instruction.

With few exceptions television is utilized for general music courses in the elementary schools and for introductory music courses in colleges and universities. The fact that the courses are generally considered and properly labeled "general" or "introductory" in no way diminishes their importance. At the present time, the principal reason for utilizing the medium is to reach large groups of students, and, of course, specialized or "advanced" courses are not generally taught to large groups. At the same time there is no reason to believe that television facilities can be utilized only for general or introductory classes and/or in large-group situations; specialized uses for the medium are constantly being found at all academic levels and in most subject areas. For the subject of music, performance and conducting classes, microteaching, and class piano are cases in point. With a view to determining whether those utilizing the medium for music education at the present time predict any "advanced" uses of instructional television and, indeed, whether the present producers of televised music instruction have any plans afoot for implementing courses other than those presently being taught, respondents were asked in Part V-B of the inquiry form to provide an answer for the following question: "Do you at present plan or see any need in the future for 'advanced' televised music instruction (i.e., courses other than introductory or general music classes)?" The responses included in the inquiry form were "yes," "no," or "no definite feeling or conviction" and, "if yes, please explain." Out of 123 respondents who answered the question, thirty-nine or 31.8 per cent selected a "yes" response; forty-eight or 39.1 per cent specified a "no" response; and thirty-six or 29.3 per cent marked a "no-definite-feeling-or-conviction" response. Two respondents responsible for televised music instruction at the elementary school level indicated in their write-in answers that some consideration was being given to the possibility of expanding the program to include junior high school students. The evident conclusion, then, is that there is very little planning for courses beyond those that are presently being offered, and, by a 7.3 per cent margin of "no" over "yes" responses, respondents indicated that they do not see a need in the future for "advanced" televised music instruction. The thirty-six or 29.3 per cent who indicated that they had "no definite feeling or conviction" about the matter would also seem, in this instance, to weigh heavily against those who would wish to see television course offerings expanded. In addition to the two respondents who indicated that some consideration is being given to the possibility of expanding the programing to include junior high school students, four more who provided a "yes" response to the question indicated that they too felt that music telelessons ought to be provided for junior high school students. Nine respondents indicated that they see a need for integrated arts telecourses for secondary school students. Four collegiate respondents pointed to the need for demonstration telelessons for in-service purposes and for pre-service music education students. Six registered a "yes" response but provided no write-in explanation. The remaining fourteen write-in answers for respondents selecting a "yes" response were as follows:

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[3] See pages 231-32.

> Choral techniques and advanced choral conducting.
>
> As long as we are saddled with the self-contained classroom and the graded school, utilization will be for general consumption. We need to offer a variety of "approaches" and areas of learning in music.

The field of electronic music and jazz.

A wide variety of enrichment series for all grade levels.

Interdisciplinary approaches with other subjects.

Class guitar.

"Specials" for special-interest groups, e.g., a French horn expert discussing proper tone production, techniques, etc.

Simple, straight-forward presentations (no watered-down fiction) of the history and literature of music.

A program schedule of televised music classes that will extend into the evening hours to encompass interested adults.

The ethnic areas which are presently excluded from general music books. History-oriented series with emphasis on music not lives.

The ideas and techniques gained in the early courses should be further developed.

Graduate courses in performance and form and analysis.

In-depth programs for academically talented students.

Applied music 'master classes' which deal with interpretation, technique improvement, etc.

Data presented in Table XXXII indicate that in an overwhelming percentage of cases at all grade levels, the television music teacher has the major responsibility for deciding lesson content. Reference to the multiple-response table in Appendix B discloses that half of the fourteen respondents at the elementary school level who identified the chairman of music education as the person responsible for lesson content were combined responses, i.e., the chairman of the music department and the television music teacher decide upon the content of lessons or the chairman of the music department is a member of a committee which helps decide the content of lessons. A review of the inquiry forms revealed that the chairman of the music department is himself the television music teacher in three instances. This does leave seven music department chairmen, however, who assume total responsibility for the telelessons presented by the television music teacher. The write-in answer indicated in the elementary school column of Table XXXII was from a music department chairman who indicated that he decided lesson content because of a rotating television teacher schedule. Other combined answers that should be noticed in the multiple-response table in Appendix B are that seven elementary school television music teachers share the responsibility of deciding content with a committee of music specialists and two with a committee of music specialists and classroom teachers. Fifty-one or 56.7 per cent of the elementary school television music teachers assume total responsibility for deciding the content of music telelessons. All but two of the twenty-one television teachers at the collegiate level assume complete responsibility for deciding content.

TABLE XXXII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION F INDIVIDUAL RESPONSIBLE FOR DECIDING CONTENT

Who has the major responsibility for deciding lesson content?	Elem. School (N=90)	Jr. Hi. School (N=8)	Sr. Hi. School (N=6)	College or Univ. (N=23)
1. Television music teacher(s)	70 (77.8%)	6 (75.0%)	5 (83.4%)	21 (91.4%)
2. Chairman of Music Education	14 (15.6%)	1 (12.5%)	1 (16.7%)	2 (8.7%)
3. A committee of music specialists	13 (14.5%)	1 (12.5%)	1 (16.7%)	--
4. A committee of music specialists and classroom teachers	6 (6.7%)	--	--	1 (4.4%)
5. A committee of music specialists, general education specialists, and broadcast personnel	9 (10.0%)	2 (25.0%)	--	1 (4.4%)
6. Other (write-in answers)	1 (1.2%)	--	--	--

A criticism of televised music instruction included in the published report of the Yale Seminar on Music Education charges that "quite often, conventions of studio production are permitted to take precedence over pedagogical necessities. . . ." (29:40) On the basis of data similar to those presented in Table XXXII, the writer in 1965 questioned whether this criticism was justified, viz., with so much of the responsibility for the content of televised music instruction seemingly in the hands of the television music teacher, it did not seem likely at that time that conventions of studio production could affect the outcome of music telelessons all that much. (82:362-63) The observations and interviews undertaken in the conduct of the present study, however, have convinced the writer that there are conventions of studio production which are occasionally allowed to take precedence over the pedagogical necessities of televised music instruction. In one center, for example, the writer sat in the control room and observed the rehearsal of a music telelesson during which time the television teacher asked for a close-up shot of the piano keyboard. The teacher's purpose for requesting the shot was to provide an aural-visual space frame between two notes. The television director, however, was interested in an "arty" shot of the piano, and, though in this instance misguided, his desire to make the program visually interesting for the viewers was commendable. The close-up shot that was promised by the director was not forthcoming during the telecast; the viewers did see a beautiful shot of the piano, however. At another center, the television music teacher told the story of the telelesson which was supposed to provide an aural illustration of a crescendo. The television teacher sang the crescendo but, by "properly" adjusting the volume controls, the audio engineer kept the dynamics at exactly the same level throughout the crescendo and decrescendo. With the engineer alerted the next time to the purpose of the increasing and decreasing sound level, the lesson was videotaped again, but when it was telecast the next day another engineer at the station transmitter kept the dynamics at the same level through the crescendo and decrescendo by "properly" adjusting the volume controls. Though the television teacher did not provide the interviewer with the details, the problem was eventually solved. Other television teachers have complained of the time it takes to explain musical details and of convincing broadcast personnel of the need to remake a tape that is technically all right but contains musical errors. As one who was interviewed put it, "there seems to be a tendency to want things to stay unchanged after they are committed to tape." Other television teachers, however, reported having no problems at all with broadcast personnel. "If I were not satisfied with the tape," one television teacher said during an interview, "my director and camera crew would stay all night to get the lesson exactly the way I want it." The different experiences that musicians have with studio personnel are reflected in Table XXXIII, the data for which are the results of an item in Part V-A of the inquiry form. The item recasts the criticism of the Yale Report as follows: "Do you find that conventions of studio production take precedence over what you feel to be the pedagogical necessities of music education?"

TABLE XXXIII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART V-A, QUESTION 3
CONVENTIONS OF STUDIO PRODUCTION TAKING PRECEDENCE OVER PEDAGOGICAL NEEDS OF MUSIC EDUCATION

Item: Do you find that conventions of studio production take precedence over what you feel to be the pedagogical necessities of music education?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	6	8	20	29	23	86	11	97
Per Cent	7.0	9.3	23.3	33.7	26.7			100
MEAN 2.4								

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

Data presented in Table XXXIII were taken from the ninety-seven inquiry forms returned by respondents whose school systems or institutions produce televised music instruction. Taken as a whole, the mean index rating for the item indicates that respondents gave "very little" support to the charge that conventions of studio production take precedence over what they have felt to be the pedagogical necessities of music education. Six respondents or 7.0 per cent, however, indicated that they were "very much" in agreement with the charge; eight or 9.3 per cent gave "quite a bit" of support to the charge; and twenty or 23.3 per cent found "some" truth in the charge. The greater majority of respondents indicated "very little" or "not at all," twenty-nine or 33.7 per cent for the former and twenty-three or 26.7 per cent for the latter. On the basis of information gathered during interviews and observations, the writer would be inclined to push the mean index rating up from 2.4 to 2.5 and insist that there is "some" truth to the charge that studio conventions take precedence over what music educators feel to be the necessities of music education. The chances are that those who were "very much" or "quite a bit" in sympathy with the charge are forced to work with broadcast personnel who have a commercial television orientation; it would seem, happily, that the greater percentage of respondents are able to work with broadcast personnel who approach television as a medium of education.

Data with regard to the measures respondents take to evaluate the effectiveness of televised music instruction are presented in Table XXXIV. The greater percentage of respondents at the lower three grade levels indicated that "feedback" evaluation forms sent to television music teachers by classroom teachers or proctors provide the principal means of evaluation. At the collegiate level, as might be expected, written examinations provide the principal means of evaluation. Forty-eight or 46.2 per cent of those responsible for elementary school music lessons reported that occasional visits are made to the classroom by the television music teacher. An evaluation made in the classroom by a music specialist would doubtlessly be one of the best methods of determining the effectiveness of the music programing; only nineteen or 18.3 per cent reported, however, that regular observation is conducted by a music teacher other than the television teacher. The most meaningful data for the item are found in the multiple-response table located in Appendix B; it reveals that no single method of evaluation predominates (except for twenty-nine or 27.9 per cent of the respondents at the elementary school level who depend entirely on feedback forms). The large number of multiple responses indicates, in a word, that most television music teachers employ several of the methods of evaluation listed in the inquiry form item. Nine of the write-in answers from elementary school respondents and one from a junior high school respondent indicated that the system or network hires utilization specialists to evaluate the effectiveness of televised music instruction. One respondent at the elementary school level indicated that no attempt is made to evaluate the telelessons. Another respondent at the elementary school level indicated that classroom teachers return an IBM evaluation card to the computer center after each lesson. The remaining three write-in answers from respondents at the elementary school level indicated that the television station or school system conducts a survey each year to determine the effectiveness of all televised instruction.

TABLE XXXIV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION H PRINCIPAL METHOD OF "FEEDBACK" EVALUATION

What is your principal method of "feedback" evaluation from the classroom?	Elem. School (N=104)	Jr. Hi. School (N=12)	Sr. Hi. School (N=4)	College or Univ. (N=18)
1. Informal meetings with classroom teachers or proctors	30 (28.9%)	4 (33.4%)	2 (50.0%)	6 (33.4%)
2. Occasional visitation of classrooms by television music teacher	48 (46.2%)	3 (25.0%)	1 (25.0%)	5 (27.8%)
3. Regular visitation of classrooms by other music specialists (i.e. other than the television music teacher)	19 (18.3%)	1 (8.4%)	--	--
4. "Feedback" evaluation forms sent to television teachers by classroom teachers or proctors	78 (75.0%)	7 (58.4%)	3 (75.0%)	5 (27.8%)
5. Written examinations	5 (4.9%)	1 (8.4%)	1 (25.0%)	14 (77.8%)
6. Other (write-in answers)	14 (13.5%)	1 (8.4%)	--	--

6

Several specific feedback evaluation forms used by school systems visited in the conduct of this study are described in Chapter IV. In general, the feedback evaluation forms are divided into three parts. One part usually pertains to the quality of video reception; very few, interestingly enough, request any information about the audio reception. Another part asks the classroom teacher to evaluate (usually according to a rating scale) such items as classroom discipline, interest, pacing of lesson, level of lesson, and so forth. The third part usually provides a space for write-in comments and suggestions. Quite frequently a school system will use the same feedback form to evaluate all courses taught by television. If a separate form is prepared by the television music teacher, usually the same form is used throughout the telecourse. If time is taken to tabulate and read the feedback sheets, the music teacher should at least be able to get an indication of more obvious teaching deficiencies. The time it takes to tabulate the feedback forms, however, is usually no great problem because television teachers find them very hard to come by. Apparently classroom teachers consider the evaluation sheets to be a form of busy work and do not return them unless encouraged by school administrators. The fact that feedback sheets are so seldom returned is one of the reasons a few school systems have turned to an end-of-the-year survey of all telecourses. When the survey is underway, teachers are urged by the entire school administration, from the superintendent's office on down, to return the survey form. The feedback forms are usually distributed in the teacher guides. Though there seems to be no general rule with regard to the number of feedback forms the classroom teacher is expected to return, the greater number of the teacher guides returned by respondents with the inquiry form of the present study contained four evaluation sheets. Television music teachers who were interviewed in the conduct of the present study insisted that the feedback forms are helpful.

Few involved with or responsible for televised music instruction would argue with the point that there ought to be better ways of evaluating the effectiveness of instruction. The present writer would argue three points. First, that feedback evaluation forms are not the answer, at least the kind of form that is presently being distributed. Second, that more evaluation is necessary before the telelessons are ever aired, i.e., that videotapes be pre-tested with student samples and that lessons be evaluated in the studio by committees willing to make value judgments with regard to whether specific instructional objectives have or have not been attained. Third, that in larger school systems the entire music staff should become involved with evaluation. There is little reason to believe that music specialists in the schools (even the band teachers!) could not arrange to view one or two fifteen- or thirty-minute lessons each week. The argument that school music teachers are unable to leave their own teaching responsibilities for fifteen or thirty minutes a week would probably not bear close scrutiny. The program of televised music instruction in large cities often exists in a vacuum; it is set completely apart from the rest of the school music program. No music teacher thinks it unusual to be asked to judge a band or a choir.

In Part IV-B of the inquiry form, respondents were asked to provide a "yes" or "no" response to the question "Have you had an opportunity to conduct any experimental research comparing the teaching effectiveness of televised music classes (experimental group) with regular music classes (control group)? The wording of the item is unfortunate in that it very clearly implies one kind of research (for which the writer was taken to task in several of the inquiry form returns), i.e., the "no-significant-difference" research in educational broadcasting which has been severely criticized in recent years. Of the 115 responses to the item, sixteen or 14.0 per cent of the respondents answered "yes" and ninety-nine or 86.1 per cent answered "no." In nine instances the research was conducted by elementary school systems. The remaining seven positive responses were from respondents in collegiate institutions. Several were from well-known and well-established systems. More research, of course, is needed. The results of studies conducted by television researchers in other subject areas of the school curriculum may have some relevance for music teaching, but experimental projects designed to evaluate the unique capabilities and limitations of the medium must surely be undertaken soon by music educators.

II. PROGRAM FORMAT

Broadcasters probably borrowed the term "format" from publishers who use the word to indicate the size, type-face, and make-up of a book. In radio or television broadcasting, both commercial and educational, format refers to the over-all form to be followed in broadcasting the program. Usually the program has a standard "opening" which is designed to attract attention. The opening also provides the necessary identification and credits. An easily recognizable musical theme is often part of both the "opening" and the "close" of the program. For the program "close," there is usually some form of "pad" that can be shortened or lengthened as time demands. In commercial broadcasting, the body of the program is usually divided into segments of drama, variety, quiz-routines, and the inevitable paid "messages," all of which are handled in very much the same manner for each program. In educational broadcasting the program may also be divided into segments of introduction, presentation, and review. The main distinguishing factor of the educational program format is the type of teacher presentation, one teacher, a team of teachers, a rotating teacher plan, a coordinating senior teacher with regularly scheduled "guests" and so on. Some television instructors teach directly into the camera; others bring students to the studio for assistance or for simulated classes.

Table XXXV presents data with regard to the type of teacher format used in the school systems or institutions represented by respondents of the present study. The most striking tally is the number of school systems or institutions for which all (or the greater percentage) of the television teaching for a given course is done by one teacher--104 or 93.7 per cent of the elementary schools, ten or 83.4 per cent of the junior high schools, five or 83.4 per cent of the senior high schools, and nineteen or 90.5 per cent of the collegiate institutions. Responses from seven elementary schools and two collegiate institutions indicated that two (or more) teachers share each lesson. Some of the advantages of the team-teaching approach are presented in the descriptive accounts in Chapter IV for the programs of televised music instruction produced in Oklahoma City and the University of Washington. The one write-in answer indicated in the junior high school column of Table XXXV reads as follows: "Music teacher presents two lessons per week and classroom teacher takes over one day for quizzes, questions, etc." The write-in answer for the high school column was from a respondent in New York state who indicated that in a series of telelessons sponsored by the New York State School Music Association a host interviews directors and students of performance ensembles before the ensembles are presented in a televised concert.

TABLE XXXV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION D TYPE OF TEACHING FORMAT

How would you describe teaching format?	Elem. School (N=111)	Jr. Hi. School (N=12)	Sr. Hi. School (N=6)	College or Univ. (N=21)
1. All (or the greater percentage) of the teaching for a given course is done by one teacher	104 (93.7%)	10 (83.4%)	5 (83.4%)	19 (90.5%)
2. Two (or more) teachers share each lesson	7 (6.4%)	--	--	2 (9.6%)
3. One coordinating (senior) teacher assigns topics to selected music specialists and/or guests	3 (2.8%)	1 (8.4%)	1 (16.7%)	1 (4.8%)
4. Telecourse is divided into segments of several lessons and a different teacher is responsible for each segment	2 (1.9%)	1 (8.4%)	--	1 (4.8%)
5. A rotating teacher schedule is used	--	--	--	--
6. Other (write-in answers)	--	1 (8.4%)	1 (16.7%)	--

Using students during music telelessons is a teaching format that has received considerable support in some quarters and has been severely condemned in others. Illustrative of the controversy are the positions taken for or against studio demonstration groups by those whose programs of televised music instruction were described in Chapter IV. There are, of course, a variety of ways students can be used in a telelesson ranging all the way from a few students who occasionally and informally assist the television teacher with a demonstration to fifteen or twenty students who regularly and formally serve as a studio class. Respondents were asked in the first question of Part IV-A of the inquiry form to indicate on a five-point rating scale the frequency with which student demonstration groups are used in televised music lessons. The responses of respondents representing school systems which produce televised music instruction are presented in Table XXXVI.

TABLE XXXVI

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART V-A, QUESTION 1
HOW OFTEN STUDENT DEMONSTRATION GROUPS
ARE USED IN THE STUDIO

Item: How often do you work with studio student demonstration groups?

	Ratings*					N	No Response	Total
	5	4	3	2	1			
Item Response	15	12	37	7	13	84	13	97
Per Cent	17.9	14.3	44.0	8.3	15.5			100

MEAN 3.1

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

On this, as in earlier issues, the response concerning the use of student demonstration groups in the studio is divided almost down the middle. Fifteen or 17.9 per cent indicated that studio groups are "frequently" used while thirteen or 15.5 per cent indicated "not at all." Twelve or 14.3 per cent indicated that studio groups are "quite often" used, and seven or 8.3 per cent indicated "hardly ever." The largest response, thirty-seven or 44.0 per cent, indicated that studio groups are "occasionally" used in televised music lessons. The mean response, therefore, was 3.1, which is interpreted to mean that students are "occasionally" used in the studio for purposes of demonstration.

Lesson pacing is one of the reasons that has been given for using a student demonstration group in music telelessons. Some have argued that the problems of pacing a lesson are greater for the music television teacher than for other television teachers because the music teacher needs constantly to be reminded of the time it takes children to line up resonator bells in the proper order, to get a tambourine in position to play, or to get ready to begin a singing game. With a view toward determining the degree to which television music teachers lend credence to this argument, respondents were asked in the first question in Part V-A of the inquiry form to indicate on a five-point rating scale the degree to which they feel that a student demonstration class in the studio helps the television music teacher judge lesson pacing. The responses of those responsible for or involved with producing televised music instruction are presented in Table XXXVII.

TABLE XXXVII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
PART V-A, QUESTION 1
THE DEGREE TO WHICH STUDENT DEMONSTRATION CLASS
HELPS THE TEACHER JUDGE LESSON PACING

Item: Do you feel that a student demonstration class in the studio helps the television music teacher judge lesson pacing?

	Ratings*					N	No Response	Total
	5	4	3	2	1			
Item Response	13	14	19	14	20	80	17	97
Per Cent	16.3	17.5	23.8	17.5	25.0			100.1**
MEAN 2.8								

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

With a mean index rating of 2.8, the item is interpreted to mean that respondents considered the student demonstration class to be of "some" value in helping the music teacher judge the pace of a lesson. Twenty or 25.0 per cent, however, were "not at all" convinced that a student class helped the teacher judge lesson pacing. Fourteen or 17.5 per cent indicated that a student class provided "very little" help, nineteen or 23.8 per cent found the student class to be of "some" help, and fourteen or 17.5 per cent indicated that the student class provided "quite a bit" of help with regard to lesson pacing. Thirteen or 16.3 per cent were "very much" of the opinion that the student class helped the teacher judge the pace of a lesson.

Another reason sometimes advanced for utilizing a student demonstration class in the studio is that the music teacher is better able to judge whether programs are above or below the ability of students receiving lessons in the classroom. Since students are often asked to clap a rhythm pattern, sing a harmony part, find the pitch of the next phrase, or execute some other performance demand, some television music teachers have insisted that it is necessary to have students present in the studio in order to determine whether too much is being asked of students in the receiving rooms. Respondents were also asked to react to this rationale. Their responses, which are presented in Table XXXVIII, are very similar to the preceding item dealing with lesson pacing; in fact, the mean index rating is the same. Nineteen or 25.0 per cent were "not at all" convinced of the logic of the claim. Seventeen or 22.4 per cent found the argument to have "very little" validity. Fifteen or 19.7 admitted to "some" acceptance, and thirteen or 17.1 per cent indicated "quite a bit" of acceptance. Twelve or 15.8 per cent were "very much" in agreement with the belief that a student demonstration class helps the teacher judge whether programs are above or below the ability of students receiving the lessons in the classroom.

TABLE XXXVIII

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES TO PART V-A, QUESTION 2 THE DEGREE TO WHICH STUDENT DEMONSTRATION CLASS HELPS THE TEACHER JUDGE WHETHER PROGRAMS ARE ABOVE OR BELOW THE ABILITY OF STUDENTS IN THE CLASSROOM

Item: Do you feel that a student demonstration class in the studio helps the television music teacher judge whether programs are above or below grade-level ability of students receiving lessons in the classrooms?

	Ratings*						No Re-	
	5	4	3	2	1	N	sponse	Total
Item Response	12	13	15	17	19	76	21	97
Per Cent	15.8	17.1	19.7	22.4	25.0			100
MEAN 2.8								

*The limitations of these ratings are as follows: "very much," 4.5 to and including 5; "quite a bit," 3.5 to and including 4.4; "some," 2.5 to and including 3.4; "very little," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

III. OTHER USES OF TELEVISION

Although this study is concerned primarily with an investigation of regularly scheduled, in-classroom music telelessons or telecourses, passing mention at least should be made of other and/or related uses of the medium in music education, *i.e.*, utilizing television for in-service teacher education, for purposes of observation, for evaluation of student teachers and/or conductors, for preparing future television music teachers, and for preparing students to attend concerts.

Television has been used extensively for the in-service education of teachers; this particular use of the medium, in fact, has often been considered one of the more significant of its many applications in the schools. "We didn't realize," writes Superintendent Brish of Hagerstown, "just how few times a teacher has had the opportunity to see other teachers teach." (30:81) From system-wide teachers' meetings to subject-area workshops, television has been used, and oftentimes with splendid results, for continuing the education of professionals. (21:131) A variety of approaches has been tried with regard to scheduling the teleclasses. Some school systems have presented the classes in the morning before school begins, and others have scheduled the classes during the noon period or after school. A respondent from one school system reported in the inquiry form that an in-service music telecourse is presented at five o'clock in the afternoon, at which time classroom teachers are asked to view the lessons in their homes.

Respondents of the present study were asked to indicate whether or not television facilities were used for in-service music instruction and, if so, to specify the nature of the instruction. A tabulation of the responses is found in Table XXXIX. Fifty-four, or a little less than half of the 119 respondents responsible for elementary school music telelessons, indicated that their facilities were not utilized for in-service purposes. Twenty-nine or 44.7 per cent of the sixty-five who did respond to the item indicated that occasional orientation meetings are presented, the purpose of which is to describe the general nature and content of upcoming music telecasts. Fourteen or 21.6 per cent indicated that music workshops are scheduled when needed. Nine or 13.9 per cent indicated that regularly scheduled workshops are presented and that the purpose of these workshops is to provide detailed suggestions for the preparation and follow-up of student telelessons. Another nine indicated that in-service workshops are related to televised student lessons but are designed mainly to help classroom teachers improve teaching abilities in music. Three respondents responsible for junior high school telelessons indicated that in-service workshops are scheduled when needed, and the same number indicated that regularly scheduled workshops are telecast. Eight of the seventeen write-in answers noted in the elementary school column of Table XXXIX and one of the two noted in the junior high school column were indications that respondents planned soon to begin in-service programs of televised music instruction. Five elementary school write-in answers were reports that in-service music teleclasses are included within a regularly scheduled series, i.e., within a given school year a certain number of telelessons are devoted to music, a certain number to language arts, a certain number to social studies, and so forth. Two write-in answers from elementary school television music teachers indicated that the in-service music telecasts had not proved successful and had been discontinued. The respondent from another elementary school system indicated that an in-service orientation telecast is given at the beginning of each school year. The remaining write-in answer, at both the elementary and the junior high school levels, was from a respondent who explained that a preview is presented each month for classroom teachers of the upcoming four lessons.

TABLE XXXIX

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF QUESTIONNAIRE RESPONSES TO PART III, QUESTION G USE OF FACILITIES FOR IN-SERVICE EDUCATION

Are your television facilities used for classroom teacher in-service education? ______ yes ______ no If yes, please check the appropriate answers.	Elem. School (N=65)	Jr. Hi. School (N=5)
Respondents answering NO	54	8
1. Occasional orientation meetings describing the general nature and content of upcoming music telecasts are scheduled	29 (44.7%)	1 (20.0%)
2. Workshops are scheduled when needed	14 (21.6%)	3 (60.0%)
3. A series of music workshops is scheduled every few years, i.e. music workshops alternate with other subject-area workshops	3 (4.7%)	--
4. Regularly scheduled workshops with detailed suggestions for preparation and follow-up of televised music lessons are provided	9 (13.9%)	3 (60.0%)
5. Workshops are related to televised music lessons, but are designed mainly to help classroom teachers improve teaching abilities in music	9 (13.9%)	--
6. Other (write-in answers)	17 (26.2%)	2 (40.0%)

Teacher education institutions usually provide some arrangement for pre-service elementary school teachers to observe experienced teachers working in the classroom with children. The conventional method of handling such observation is to require teachers-in-training to sit in the classroom or to view classroom activities through one-way glass panels. The observations are usually scheduled by or under the direction of an instructor from a college or university department of education. Television facilities are used in some institutions to accomplish this otherwise difficult problem of arranging for students, often in large numbers, to "visit" elementary school classrooms. (21:126-28) These television observations are either presented "live" via closed-circuit facilities or are videotaped for utilization at any time. In some instances mobile television units are taken to schools, and the television signal is sent to classrooms on the college or university campus for study and analysis. (19:47) Used in this way, television allows the college student to make remarks or ask questions of the college instructor while the lesson is in progress. To get an idea of the frequency with which music classes are observed in this manner by pre-service elementary classroom teachers, respondents were asked in Part IV-B of the inquiry form to provide a "yes," "no," or "don't know" answer to the following item: "Are college general elementary education majors (non-music majors) required to observe your elementary school music telecasts as a part of their teacher education curriculum?" A total of 103 answers were received for the question; of these, seventeen or 16.6 per cent indicated "yes," fifty-three or 51.5 per cent indicated "no," and thirty-three or 32.1 per cent indicated "don't know." Eleven of the respondents who answered the question were from collegiate institutions, and the remaining six were from elementary school systems. Judging by the response of those who participated in the present study, it can only be concluded that the practice of requiring pre-service elementary school teachers to observe music classes via television is not widespread.

By contrast, however, twenty-five or 26.4 per cent (of ninety-five respondents) indicated in another item in Part IV-B of the inquiry form that music education majors observe either "live" or taped public school music classes or performance ensemble rehearsals via television. Thirty-one or 32.7 per cent of the ninety-five respondents answered "no" for this item, and thirty-nine or 41.1 per cent answered "don't know." Of the twenty-five respondents who answered "yes," twelve were from collegiate institutions, two were from senior high schools, four from junior high schools, and seven from elementary schools. Though twenty-five out of ninety-five reports that television is being utilized to provide observation opportunities for music education majors is too small a number to make a positive judgment, the tally is far greater than the number of reports received by the present writer in a study conducted in 1965. (82:347) Only four colleges reported in the earlier study, for example, that music education majors were provided the opportunity to observe music classes via television. There would seem some indication, at least, that music education majors are finding more opportunities to observe in-school music classes via the medium.

Videotape recorders are being utilized increasingly in collegiate institutions both as a research tool and as a student teaching assist, In fact, a whole new electronic approach to teacher preparation called "microteaching" has developed with rapid strides in recent years. Using a videotape recorder to help prepare music teachers and conductors would seem already to have become a well-established practice in some music schools.[4] Respondents of the present study were asked in Part IV-B of the inquiry form whether or not evaluation videotape recordings were made of student teachers and student conductors. The following are the results of the ninety-seven responses made to each item:

Videotapes of:	Yes	No	Don't Know	Total
Student teachers	14 (14.5%)	59 (60.9%)	24 (24.8%)	97
Student conductors	13 (13.5%)	59 (60.9%)	25 (25.8%)	97

Thirteen of the "yes" responses for both items, as might be expected, were designated by respondents from collegiate institutions. One respondent responsible for televised music instruction at the elementary school level indicated, however, that videotape recordings are made of music education majors who do their student teaching in her school system.

There seems to be considerable reluctance at the university level on the part of music educators and educational broadcasters to merge the resources of their respective departments. Since educational broadcasters have become quite skilled in adapting to the needs of most subject matter areas, the reluctance would seem to be greater on the part of music educators. One day elective courses dealing with the proper utilization of television by prospective music teachers will be cooperatively structured by college or university departments of music and departments of broadcast communications. In the meantime there are many television courses in most universities or colleges in which the interested music education majors could enroll if encouraged by advisors. Only six or 5.9 per cent of the 103 respondents who answered the item in Part IV-B of the inquiry form indicated that music education majors are encouraged to enroll in courses that deal with educational broadcasting.

Some school systems or institutions have found television to be an effective means of preparing students to attend concerts, e.g., the Pittsburgh Public Schools, the Minneapolis Public Schools, the Denver Public Schools, the Atlanta Public Schools, the Anaheim City

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[4] After the bibliography for the present study had been established and numbered, two articles dealing with "microteaching" and "microrehearsing" appeared in the December 1968 issue of the Music Educators Journal. The articles are entitled "Holding a Monitor Up to Life: Microteaching," by Wolfgang Kuhn, and "Microrehearsal," by Lawrence H. McQuerrey.

Schools, and others. The Pittsburgh Public School System, in fact, has developed a series of music telelessons based entirely upon children's concerts presented by the Pittsburgh Symphony Orchestra. One question in Part IV-A of the inquiry form requested respondents to indicate on a five-point scale the frequency with which television facilities are used to prepare students to attend concerts. The question is an unjust one, of course, in that programing produced in many centers reaches areas where few if any live concerts are available. For this reason, it is the upper range of the rating scale which is of interest in considering the data presented in Table XL. Of the eighty-eight respondents who answered the item, television facilities are used to prepare students to attend concerts "frequently" by thirteen or 14.8 per cent of the respondents, "quite often" by eleven or 12.5 per cent of the respondents, and "occasionally" by twenty-four or 27.3 per cent of the respondents. There would seem to be little doubt that television can be suitably adapted to prepare students to attend concerts.

TABLE XL

MEAN RATINGS AND PERCENTAGES OF QUESTIONNAIRE RESPONSES
TO PART IV-A, QUESTION 3
HOW OFTEN FACILITIES ARE USED TO PREPARE
STUDENTS TO ATTEND CONCERTS

Item: How often are your television facilities used to prepare students for attendance at concerts?

	Ratings*							
	5	4	3	2	1	N	No Response	Total
Item Response	13	11	24	16	24	88	56	144
Per Cent	14.8	12.5	27.3	18.2	27.3			100.1**
MEAN 2.7								

*The limitations of these ratings are as follows: "frequently," 4.5 to and including 5; "quite often," 3.5 to and including 4.4; "occasionally," 2.5 to and including 3.4; "hardly ever," 1.5 to and including 2.4; "not at all," 1 to and including 1.4.

**Apparent error due to rounding

IV. SUMMARY

Data gathered in Parts III, IV, and V of the inquiry form were presented and analyzed in this chapter. The first of three subdivisions considered the content and structure of music telelessons. Program formats used by television music teachers were identified and discussed in the second section of the chapter. Finally, a brief look was taken at some of the other uses music educators make of the medium of television.

Whether televised music lessons are utilized in the classroom to enhance an already existing program of music instruction, are used to provide the sum and substance of the music program, or are employed in some other manner midway between these two extremes depends, in great measure, on the receiving classroom teacher. For this reason, lessons are not easily classified or categorized. An attempt is made in this study, however, to identify the intent of those producing the music telelessons; to do this, the terms "direct," "supplemental," "enrichment," and "occasional" teaching are defined in the inquiry form. "Direct" teaching is defined as television that is utilized to provide the major content of school music instruction--though it is indicated in the inquiry form that this approach does not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the receiving classrooms. "Supplemental" teaching means that the classroom teacher shares the teaching responsibility with the television teacher, i.e., the television teacher establishes the content and sequence of learnings and the classroom teacher provides a "preparation" and a "follow-up" for each lesson. The term "enrichment" is defined to mean that the classroom teacher is responsible for the content and sequence of the program of music instruction and that television is utilized at regular intervals to present subject matter that is closely related to classroom lessons. The term "occasional" teaching indicates that television is utilized occasionally for special music programs and that the classroom teacher is invited to utilize these programs. A "freedom-of-choice" category is also included in the inquiry form, i.e., television is utilized by classroom teachers whenever desired and in whatever manner desired.

Respondents of the study were asked to select the category, as defined above, which they felt would best describe the intent of their televised music instruction, and all but nine did. The greater percentage of those at the collegiate level indicated that television is used for direct teaching. That television is used only for occasional music lessons in many instances was a saddening statistic revealed by respondents for junior high and senior high school programing; in fact, only two respondents at the senior high school level and nine at the junior high school level indicated that regular series of music telelessons are presented. Most of these junior and senior high school series fell within the enrichment category. When responses from all of the respondents responsible for music instruction at the elementary school level were tabulated (i.e., those responsible for receiving as well as those responsible for producing televised music lessons), by a very small margin the greater number indicated that the intent of televised music instruction is to supplement the music program. When only the responses provided by those who produce music instruction for elementary school students were considered, however, thirty-three (44.6 per cent) indicated that television is used for direct teaching, twenty-nine (39.2 per cent) indicated that television supplements the music program, and seventeen (23.0 per cent) indicated that television is used for enrichment purposes.

The present writer takes the view that those responsible for producing televised music instruction for elementary school students are moving in the direction of preparing music telelessons designed to provide direct instruction. Four reasons are advanced for this position. First, the high percentage of those responsible for producing music telelessons who indicate in the inquiry form of the present study that the intent is to provide direct instruction is considered significant. Second, a comparison of data gathered for the present study and data gathered for a similar study in 1965 suggests, albeit not conclusively, that the trend is toward the production of lessons which are intended for children who receive no other music instruction. Third, it is believed that those responsible for providing televised music instruction are becoming more and more disenchanted with "supplemental" teaching, a rationale which, like the self-contained classroom rationale, presumes that the classroom teacher prepares students for a music lesson and follows it up. Fourth, the activities-oriented program of a passing era is being replaced by a concept-centered program of instruction, and the latter approach is more suited to the medium of television.

With regard to gathering data concerning the actual content of televised music instruction, about the best that could be hoped for was some indication of the over-all structure respondents were most disposed to use in the presentation of television music series. The greater percentage of respondents responsible for elementary school programing indicated a preference for an "elements of music" structure or a "general music class" structure. A "topics or units" structure was most favored at the junior high school level, and the "elements of music" structure most used at the senior high school level. Collegiate courses were found to center most heavily around three course structures, namely, "topics," "elements," and "historical chronology." A study of teacher guides returned with the inquiry forms by many respondents seemed to suggest that, on paper at least, the elementary school music series were about what one normally expects to find in the traditional elementary school classroom, i.e., a song is introduced, a rhythmic or tonal pattern is identified, the notation is shown, the song is sung, and so forth. It was not intended, however, that this observation be interpreted to mean that television music teachers simply transfer "traditional" classroom teaching patterns to television; insufficient data were collected to render this judgment. Data collected in another item from respondents responsible for producing televised music instruction, however, revealed that, to a considerable degree, television music teachers present lessons on television in much the same manner they present the same learnings in the classroom.

One of the reasons that elementary school television music teachers often give for teaching on television as they teach in the classroom is that music lessons designed for children provide in-service instruction for classroom teachers. This view, in fact, was greatly supported by the respondents of the present study. Out of 115 who answered the inquiry form item, sixty-six or 57.4 per cent indicated either that they were "very much" in agreement with the belief that televised music lessons should become a prototype for the classroom teacher or that they would give "quite a bit" of support to the belief.

The synchronal use of the medium of radio with television music lessons and/or the regular use of a mobile television unit were taken into consideration as factors which might influence either the content or the sequence of televised music instruction. Reports heard of late of a trend toward greater utilization of the medium of radio in connection with the production of music telelessons were not confirmed by respondents of the present study. In fact, only sixteen respondents indicated that radio was used at all for music instruction, and of the sixteen, ten indicated that the radio music lessons were in no way connected with the television music lessons. Nearly a fourth of the 111 respondents who answered another item, however, indicated that a mobile television unit was utilized in the production of music lessons. Since the item called for a "yes" or a "no" response, the purpose for which the mobile unit has been pressed into service and the frequency with which those who possess the facility are able to use it were not determinable.

One of the more surprising disclosures was that forty-seven or 40.9 per cent of those responsible for elementary school telecourses report that each lesson is self-contained, _i.e._, that lessons are conceived as a series of "singles" which are complete in and of themselves. This practice may be because television music teachers suspect that classroom teachers do not tune in every lesson. Another explanation may be that television music teachers are skeptical of the classroom teacher's ability or desire to prepare and follow up telelessons. A third explanation, and a more welcome one, is the possibility that television teachers are structuring lessons which are cyclically conceived or are conceptually organized. Since lock-step scheduling practices in junior and senior high schools tend to restrict the number of telelessons presented, the high percentage of music telecourses which are structured as a series of "singles" for these levels is understandable. Lesson-to-lesson continuity or sequence at the collegiate level is established most frequently by a textbook.

Some school systems and/or educational television compacts print and distribute workbooks or songbooks to students. Television music teachers in other school systems structure televised music lessons around one or more of the standard book series. Asking students in the classroom to use any kind of songbook or workbook in connection with a telelesson, however, creates a number of problems, one of the most controversial of which is whether or not students should be asked to look at their books during the time the lesson is on the air. Of eighty-one responses from school systems which produce televised music instruction, thirty-seven respondents indicated that students are "frequently" or "quite often" asked to look at books while the lesson is in progress and thirty-six respondents marked "hardly ever" or "not at all." Eight indicated that students are "occasionally" asked to look at books during the lesson. Television music teachers wishing to place notation on the screen must also choose between a number of visualization techniques, each of which has disadvantages.

Since the use of commercially prepared films, film footage, or film clips might easily influence either the content or the structure of televised music instruction, respondents were asked to answer two questionnaire items pertaining to motion picture films. One of these questions dealt with the present use of films and the other with the need, if any, that television music teachers have for commercially prepared films. Data for the first question revealed that all but nineteen respondents presently utilize films to some degree; the mean index rating for the item was 2.6, which was interpreted to mean that respondents "occasionally" use motion picture films or film footage during televised music lessons. Concerning the need for commercially prepared films, 53.3 per cent of those responding selected a "yes" answer; 26.1 per cent marked a "no" response; and 20.7 per cent registered a "no-definite-feeling-or-conviction" response. The needs for motion picture film fell principally within the following categories: (1) elements of music, (2) visualization for listening lessons, (3) performance solos and ensembles, (4) composers, (5) humanities or related arts, (6) ethnic music and musicians, (7) acoustics, and (8) electronic music.

Respondents at all four grade levels indicated, in the overwhelming percentage of cases, that the television teacher's own initiative and interest is responsible for the development of new program ideas and/or teaching approaches. A practice which is becoming more and more common at the elementary school level, however, is the establishment of a television music committee. In many instances these committees sincerely endeavor to evaluate the objectives, approach, and general direction of music telelessons, the result of which is often an improvement of instruction. Forty-three or 46.3 per cent of the respondents responsible for instruction in the elementary grades indicated that the television music teachers in their school systemes participate in formal "program meetings" with just such a committee.

Teaching applied music via television has fascinated a few music teachers from the beginning of the use of the medium in the schools. In deference to this fascination, respondents were asked, first, to declare their feelings concerning the reasonability of teaching band and orchestral instruments via television and, second, to indicate how they felt about teaching keyboard instruments via the medium. Fifty-six of the 128 who answered the first question did not believe that television could be used effectively to teach the standard band or orchestral instruments; thirty-two had no definite feeling or conviction; and forty were of the opinion that the medium could be utilized but, for the most part, either did not explain the response or added qualifying statements of one type or another. Not one respondent indicated that band or orchestral instruments were presently being taught via television. Respondents were much more kindly disposed toward the notion of providing in-school keyboard instruction via television, however. Twenty-six of the 127 who answered the second question did not believe that television could be used effectively to teach a keyboard instrument; twenty-eight had no definite feeling or conviction; and seventy-three were of the opinion that the medium could be used effectively to teach students to play a keyboard instrument. The rapid advances that have been made in improving the quality of electronic pianos and the almost equally rapid advancements that have taken place in class piano pedagogy were factors which were felt to account for the differing responses to the two inquiry form items. Also, as many of the respondents were quick to point out, piano has been and is being taught via television, and unlike standard band and orchestral instruments, pianos can be tuned to a uniform pitch.

Respondents were asked in one inquiry form item if they at present planned any music telecourses other than general or introductory classes and/or if they predicted a need in the future for any "advanced" uses of the medium in music education. Two respondents indicated that some consideration had been given the possibility of expanding their elementary school music programing to include music telelessons for junior high school students. With regard to future needs for "advanced" music programing, 31.8 per cent (of 123 respondents) felt there would one day be a need for "advanced" programing, 39.1 per cent imagined no such need, and 29.3 per cent indicated that they had no definite feeling or conviction about the matter. The evident conclusion is that there is very little planning for courses beyond those that are presently being offered, and, by a small percentage, respondents hold that television is best suited for general or introductory instruction.

Respondents indicated in the inquiry form of the study that, by a good margin at all grade levels, the television music teacher has the major responsibility for deciding lesson content. Fifty-one or 56.7 per cent of the elementary school television teachers, in fact, assume total responsibility for deciding the content of music telelessons. All but two of the twenty-one television music teachers at the collegiate level assume complete responsibility for deciding content. Although the television teacher may decide upon the content of the lesson, it has been suggested that there are factors which affect the manner in which the content is ultimately received by the students. One well-known source charges that "quite often, conventions of studio production are permitted to take precedence over pedagogical necessities. . . ." When this criticism was re-worded as a questionnaire item, however, respondents gave it "very little" support. Six indicated that they were "very much" in agreement with the charge; eight gave it "quite a bit" of support; and twenty found "some" truth in the indictment. On the basis of information gathered during interviews, the present writer is of the opinion that there is indeed "some" truth to the charge.

Respondents responsible for collegiate telecourses indicated in the inquiry form that written examinations provide the principal means of evaluation. At the lower three grade levels, "feedback" forms sent to television music teachers by classroom teachers provide the principal means of evaluation. These forms are characteristically in three parts: (1) a section pertaining to quality of reception; (2) a section which asks the classroom teacher to evaluate (usually according to a rating scale) such items as classroom discipline, interest, pacing of lesson, level of lesson, and so on; and (3) a space for comments and suggestions. Quite frequently a school system uses the same feedback sheet to evaluate all courses taught by television. The large number of multiple responses to the questionnaire item was interpreted to mean that school systems and institutions do try a variety of evaluative techniques. The present writer takes the view that feedback evaluation forms are not the answer, that more evaluation is necessary before the telelessons are aired, and that the entire music staff of a school system needs to become involved with the evaluation of televised music lessons.

Of the 115 responses to an item which asked respondents to indicate whether or not any experimental research had been undertaken in their school systems or institutions, sixteen or 14.0 per cent answered "yes." Of the sixteen responses, nine research projects were conducted in elementary schools and seven were conducted in collegiate institutions.

With regard to lesson format, data gathered in the inquiry form revealed that, in most school systems or institutions, music telelessons are taught by one teacher. Percentages for the number of telecourses taught by the individual television teacher range, in fact, in the 80's and 90's at all four grade levels. Responses from seven elementary schools and two collegiate institutions indicated, however, that two (or more) teachers share each lesson. Whether the television teacher should present students in music telelessons is a controversy that has been debated at length. On this issue, respondents were divided almost evenly; the greater percentage indicated, however, that students are "occasionally" used in the studio for purposes of demonstration. Respondents indicated that they give "some" support to the arguments that a studio class helps the teacher pace the lesson and that the studio class helps to provide the television teacher with an indication of whether the lessons are above or below the ability of students in the receiving classrooms.

Of the several questions included in the inquiry form which deal with other and/or related uses of the medium in music education, respondents were first asked to indicate the degree to which their facilities are used for in-service instruction. A little more than half indicated that their facilities are utilized for in-service purposes. Of these, an occasional orientation lesson designed to describe the general nature and content of upcoming student telecasts is the type of program most often conducted (twenty-nine or 44.7 per cent). Fourteen or 21.6 per cent indicated that music workshops are scheduled when needed. A few respondents indicated, however, that regularly scheduled workshops are presented either to provide the classroom teacher with suggestions for preparation and follow-up of student telelessons (nine or 13.9 per cent) or to help classroom teachers improve teaching abilities in music (nine or 13.9 per cent).

Respondents were asked in two questions to indicate whether or not their television facilities are utilized by pre-service teachers for observation purposes. Responses indicated that the practice of requiring pre-service elementary school teachers to observe music classes via television is not widespread; only seventeen or 16.6 per cent of the 103 who answered the item indicated that teachers-in-training are required to observe televised music lessons. By contrast, however, over a fourth of the ninety-five respondents who answered another item indicated that music education majors observe either "live" or taped public school music classes or performance ensembles via television.

Respondents from thirteen collegiate institutions indicated that videotape recordings are made of student teachers and student conductors; respondents from only six collegiate institutions indicated, however, that students are encouraged to have any additional rapprochement with the television camera. In the first instance, of course, collegiate music teachers are finding "microteaching" and the "microrehearsal" to be an effective means of developing future music teachers. In the latter instance, it would seem that collegiate music teachers are reluctant to encourage music students to find other uses of television by suggesting that they enroll in courses offered by the college or university department of educational broadcasting.

Of the eighty-eight respondents who answered the item, slightly over half indicated that television facilities are "frequently," "quite often," or "occasionally" utilized to prepare students to attend concerts. In many areas, of course, music telelessons are beamed to locales where few if any live concerts are available.

CHAPTER VIII

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

It was the purpose of this study: (1) to identify trends and practices that have occurred in the teaching of music through the medium of television in the United States from the late 1940's to the present, (2) to categorize and to analyze the content and developing program formats of current televised music education programs, and (3) to investigate the potential of the medium of television for the teaching of music.

Data for this study were drawn from published proceedings of professional broadcasting organizations, from publications of professional educational organizations, and from publications pertaining to educational broadcasting and/or music education, namely, general periodicals, educational journals, teachers' manuals or guides, school system or television station brochures, and books. Data were also drawn from unpublished research studies and from unpublished teacher or student manuals, guides, and course syllabi. Finally, data were gathered from interviews conducted with those responsible for televised music instruction in seventeen widely separated educational television centers and from a nationally distributed questionnaire.

Seventeen educational television centers were visited in the conduct of the study for purposes of observing televised music instruction and of interviewing those in charge of planning, preparing, and presenting in-school music telelessons. A discriptive account of each of the seventeen operations was presented in Chapter IV. The two factors considered of most consequence in selecting the television centers to be visited were, first, that the programs of televised music education be well-established ones and, second, that the overall selection of centers be as representative as possible of the broad spectrum of uses of the medium in music education today. General literature of educational broadcasting easily identified the well-established and highly regarded television operations, and data collected for a study completed in 1965 by the present writer provided the information necessary to select a wide variety of types with regard to nature of facility, areas of coverage, methods of presentation, teaching approaches, focus, levels of instruction, and format of lessons.

Though an interview guide was employed during visits to the seventeen centers, neither the instrument nor the interviews themselves were highly structured. The multifarious kinds of televised music instruction found gainsaid written conformance to a pre-established format; no attempt was made therefore to adhere to a uniform order or succession of topics in the organization of each account. Certain consistencies were written into each account, however; each contained a general description of (1) the historical background of televised music instruction in the school system or institution; (2) the general nature and intent of the instruction; (3) the organization of instruction (*i.e.*, length, titles, number of lessons in each series, etc.); (4) the studio format used in presenting the lessons; (5) the utilization materials prepared for the lessons and any utilization efforts aside from printed teacher aids; and (6) the procedures employed in evaluating the lessons. Along with a general overview, the descriptive accounts also detailed any approaches, policies, or practices which were unique to a given school system, institution, or network. In some instances an extended discussion of a problem common to all or many types of televised music instruction was included in a descriptive account. Every effort was made in writing the descriptive accounts to convey the point of view of those who were interviewed. After each descriptive account had been written, it was returned for corrections and comments to the person responsible for the music programing.

Despite accepted limitations of the technique, it was decided that pertinent data could also be gathered by means of questionnaires mailed to school systems and institutions employing television as a means of teaching music. The writer was able to draw upon experiences gained in the development of a similar questionnaire from an earlier study. Ten pages in length, the final form of the questionnaire contained six parts as follows: (1) type of facility, nature of utilization, and historical information; (2) facilities, materials, and administrative practices; (3) program content, format, and structure; (4) general information; and (5) opinion. One means of checking the reliability of the questionnaire was to compare answers provided by seventeen respondents during interviews with answers provided by the same seventeen respondents in the questionnaires. The discrepancies found were considered negligible.

The three principal sources of information for identifying the population were the mailing list compiled by the writer for an earlier study, two published sources, and state supervisors of music. A letter survey with a return post card mailed to 552 directors of television and to station managers netted 146 potential producers of televised music instruction. The total number of school systems or institutions that were thought to produce televised music instruction, as identified from all sources, was 303. Of the 303 questionnaires mailed, 234, or 77.2 per cent, were returned or legitimately accounted for. The total number of usable inquiry forms returned by music educators was 144.

The endeavor from the start of the project was to identify school systems or institutions which produced televised music instruction. If it were not possible to identify or to secure a questionnaire return from a center which produced televised music instruction, then data obtained from a questionnaire returned by a school system or institution which utilized programing produced by another school system or institution were considered valid if provided by a music educator. Of the 144 usable inquiry forms, ninety-seven were returned by respondents who are involved with or responsible for producing televised music instruction, and forty-seven were returned by respondents whose school systems or institutions receive televised music instruction produced elsewhere. An analysis of the data revealed that, in all, the 144 respondents are responsible for producing or receiving 164 single or multiple series of televised music lessons, of which 119 are for elementary school students, thirteen for junior high school students, seven for senior high school students, and twenty-five for college or university students. Further analysis of the data disclosed that the 144 respondents are involved with or responsible for the music telelessons presented over 106 non-commercial educational television stations, ten commercial stations, seven 2,500 megahertz systems, and thirty-two closed-circuit television systems. Over half of the school systems or institutions represented in the study were also found to be members of or the principal agent for an expense-sharing educational television compact, council, or association.

Data collected from the questionnaires were analyzed in terms of frequency distribution, percentages, and mean index ratings. All data were computed on an IBM 360/30 computer by means of a program written in FORTRAN. Each response was coded in a way that made it possible to detect errors by inspection. Each card was punched with an identification code which indicated the particular questionnaire, the part and section of the questionnaire, and whether the respondent was responsible for producing or receiving televised music instruction.

I. FINDINGS

The following were the principal findings of the study. Though occasionally supported by information gleaned during the interviews and observations, these findings, except where specified, were interpreted from data gathered by the inquiry form prepared for the study.

1. The doubt that music educators have had very much to say about the kind of television facility used for in-school telecasts was corroborated by data gathered in the questionnaire survey. Respondents at all four grade levels indicated, in an overwhelming percentage of cases, that television facilities were acquired by school administrators or outside agencies. Eighty-seven or 77.7 per cent of the 112 respondents from elementary schools who answered the item, for example, indicated that "facilities were acquired by the school administration." By contrast, only one respondent or .9 per cent at the elementary school level indicated that "facilities were acquired at the request of the music staff." These data were not contrary to expectations. Because of the extremely high cost of establishing and operating an instructional television facility, school administrators have had to examine carefully the needs of every subject area in the curriculum before deciding, first, whether the medium was to be employed at all for in-school instruction and, second, which type of facility was capable of providing the best and the most service for

the "electronic" dollar available. What has troubled some music educators, however, has been the suspicion that a sizable portion of televised music instruction in existence today was given origin by pressures that were brought to bear on music teachers to make use of the available (and very expensive) facilities. This apprehension, to whatever degree it has existed and to whatever degree those responsible for or involved with televised music instruction were willing to admit that it has existed, was not borne out by data gathered for the present study. Only a quarter of the respondents responsible for televised music instruction at the elementary school level and a fifth of those responsible for televised music instruction at the collegiate level indicated that the medium was first utilized for in-school music instruction because of a request made by school officials for music teachers to utilize available facilities. At the elementary school level, respondents indicated that the principal reasons for utilizing the medium were an increased student population and a lack of music staff. A large percentage of the respondents responsible for music instruction in the elementary schools also indicated that music was first presented via television because of requests made by classroom teachers to include music among television course offerings; in addition, 25.5 per cent indicated that music was first taught by television because of the belief that regular, systematic music instruction via the medium was better than the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist. The greater percentage of respondents at the junior high school, senior high school, and collegiate levels indicated that music was first taught by television because of a desire on the part of the music staff to experiment with the medium.

2. Data provided by respondents substantiated the many criticisms that have been leveled against the quality of sound systems used in televised music instruction. Slightly over 90 per cent of the respondents responsible for televised music instruction in the elementary school grades indicated that "regular" television set speakers are used for in-school music telelessons. Though four out of twenty-four respondents at the collegiate level reported that auxiliary speakers are attached to receivers used for televised music classes, none of the 112 respondents responsible for televised music instruction in the elementary schools was able to make the same claim. Fifteen respondents out of 112 responsible for televised music instruction at the elementary school level, seven out of ten responsible for junior high school telelessons, and nine out of twenty-four responsible for collegiate telecourses reported, however, that better-quality receivers especially constructed for school utilization are used for in-school music teleclasses. None of the music teachers interviewed in the conduct of the present study was completely satisfied with the quality of sound reception, of course, but the consensus was that faultfinding with sound reception had been overindulged, that the other teaching advantages of the medium outbalanced this disadvantage, and that hypercriticism of sound reception might actually have become an excuse for those looking for one.

3. Respondents were able to report that the greater percentage of elementary school students view the telelessons in their own classrooms, i.e., it was not necessary for students to go to large auditoriums or cafeterias. The greater percentage of junior and senior high school students were provided receivers in all or almost all classrooms. Collegiate students, as would be expected, were required to attend music teleclasses in classrooms that had been designated as television receiving rooms or in large lecture halls or auditoriums.

4. Respondents indicated that the greater percentage (64.4 per cent) of elementary school television teachers are selected on the basis of an audition. Only thirteen or 16.5 per cent of the elementary school television teachers were assigned television teaching responsibilities. Two interesting comparisons were made with data collected by the present writer in 1965. First, exactly half of the number of elementary school television music teachers were reported in the present study to have been assigned television teaching responsibilities, i.e., thirteen (out of seventy-nine) were reported in the present study to have been assigned television teaching tasks whereas twenty-six (out of seventy-five) were reported in 1965 to have been assigned to teach by television. Second, the number of elementary school television music teachers who were reported in the present study to have auditioned to teach via television (fifty-four out of seventy-nine) was nearly double the number reported (thirty-four out of seventy-five) in 1965. These data were interpreted to mean that more music teachers at the elementary school level are willing to teach via the medium today than were just a few years ago. Respondents indicated that the greater percentage of television teachers at the collegiate level are assigned to teach music telecourses.

5. A comparison of data gathered for the present study and data collected in 1965 revealed that elementary school systems have managed far more often today to free television music teachers from other teaching or consultant responsibilities. With only the responses provided by respondents whose school systems produce televised music instruction included in the tabulations, data collected for the present study revealed that forty out of seventy-seven elementary school television teachers devote full-time to the preparation and presentation of music lessons. At the junior high school, senior high school, and collegiate levels, however, respondents indicated that television teaching continues to be considered "a part of the job." An analysis of data for all four grade levels disclosed that, out of eighty-one television music teachers, nine or 11.1 per cent spend up to a quarter of their time preparing and presenting televised music lessons; sixteen or 19.8 per cent spend between a quarter and a half of their time; ten or 12.3 per cent spend between a half and three-quarters of their time; and forty-six or 56.8 per cent spend from 75 to 100 per cent of their time preparing and presenting the music telelessons.

6. Although conditions seem to have improved with regard to the amount of time television teachers are given to prepare music

telelessons, respondents indicated that twenty out of eighty-two television teachers have been provided little or no on-camera rehearsal time to present the instruction. On the other hand, respondents reported that forty-five of the eighty-two teachers were "frequently" able to rehearse with the camera crew. The mean index rating for the eighty-two teachers was interpreted to mean that television music teachers have "quite often" been able to have rehearsals before telecasts are presented.

7. Following another comparison of data collected for the present study and data collected for a similar study completed in 1965, it was concluded that music educators, in rapidly increasing numbers, have decided in favor of videotaping all or a part of their in-school music programing. Out of ninety-eight responses to one item, respondents indicated that eighteen or 18.4 per cent of the music telelessons are presented "live," that seventy-one or 72.5 per cent of the lessons are videotaped, and that nine or 9.2 per cent of the music telelessons are presented both "live" and on videotape.

8. Eighty-one of the ninety-seven respondents whose school systems or institutions produce televised music instruction provided an answer to a question concerning the frequency with which television music teachers videotape a lesson in advance and observe its reception in the classroom. The mean rating of the total response was 3.4, which was interpreted to mean that television music teachers "occasionally" videotape a lesson for the pre-planned purpose of observing the telecast with students in the classroom.

9. Respondents were asked to what extent they would support the contention that it is a good idea to rerun a videotaped series of music lessons for several years, the avowed advantage of which is that classroom teachers are better able to utilize the lessons the second or third year they are presented. The mean index rating for the total response was 3.8, which was interpreted to mean that respondents of the study gave "quite a bit" of support to the contention.

10. As a general rule, the longer, more detailed teachers' guides were found to be distributed by television operations that provide instruction for several cities, counties, districts, or a state. Respondents reported that detailed guides and suggestions for each lesson are distributed to teachers in 69.1 per cent of the elementary schools, to 60.0 per cent of the junior high schools, and to 33.3 per cent of the senior high schools. Of particular interest was the information that especially prepared workbooks and/or songbooks are distributed to students in fifteen or 13.6 per cent of the elementary schools represented in the study. Respondents in thirteen collegiate institutions indicated that ancillary materials were not distributed to students; an additional seven indicated, however, that course syllabi were distributed to students.

11. Data gathered from respondents indicated that the television music teacher at all grade levels is most often responsible for the preparation of student or teacher aids and that these aids, at the lower three grade levels at least, are most often distributed at the beginning of the school year. Respondents at the collegiate level, as would be expected, indicated that supplementary materials are most often distributed at the beginning of each semester, quarter, or grading period.

12. Respondents of the study were asked to identify a category which they felt would best describe the intent of their televised music instruction, and all but nine did. To accomplish this endeavor, the terms "direct," "supplemental," "enrichment," and "occasional" teaching were defined and the definitions were included in the inquiry form. The term "direct" teaching was defined to mean that television is utilized to provide the major content of the school music instruction; it was indicated in the inquiry form, however, that this approach did not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the receiving classrooms. "Supplemental" teaching was defined to mean that the classroom teacher shares the teaching responsibility with the television teacher, i.e., the television teacher establishes the content and sequence of learnings and the classroom teacher provides a preparation and follow-up period for each telelesson. The term "enrichment" teaching was defined to mean that the classroom teacher is responsible for the content and sequence of the over-all program of music instruction but that television is utilized at regular intervals to present subject matter that is closely related to classroom lessons. The term "occasional" teaching was defined to mean that television is utilized occasionally for special music programs and that the classroom teacher is invited to utilize these programs. A freedom-of-choice category was also included in the inquiry form, i.e., television is utilized by classroom teachers whenever desired and in whatever manner desired. The greater percentage of those responsible for televised music instruction at the collegiate level indicated that television is utilized for direct teaching. Respondents responsible for junior high and senior high school programing indicated that, in a high percentage of cases, television is used only for occasional music lessons; indeed, only two respondents at the senior high school level and nine at the junior high school level indicated that regular series of music telelessons are presented. Most of the junior and senior high school series fell within the enrichment category. When only the responses provided by those who produce music instruction for elementary school students were considered, thirty-three (44.6 per cent) indicated that television is used for direct teaching, twenty-nine (39.2 per cent) indicated that television supplements the music program, and seventeen (23.0 per cent) indicated that television is used for enrichment purposes.

13. With regard to gathering data concerning the actual content of televised music instruction, about the best that could be hoped for was some indication of the over-all structure respondents

were most disposed to use in the presentation of television music series. The greater percentage of respondents responsible for elementary school programing indicated a preference for an "elements of music" structure or a "general music class" structure. A "topics or units" structure was most favored at the junior high school level, and the "elements of music" structure most used at the senior high school level. Collegiate courses were found to center most heavily around three course structures, namely, "topics," "elements," and "historical chronology."

14. Respondents responsible for producing televised music instruction were equally divided on a question which asked them to ignore the teaching techniques or practices that are germane to television (e.g., close-ups, utilization of more visuals, telescoping of content, careful timing, etc.) and to indicate the degree to which they felt that teaching via television differed from teaching the same learnings in the classroom. Thirty-two indicated "very much" or "quite a bit" and thirty-one indicated "very little" or "not at all." The mean index rating of 3.1 fell with the twenty-six respondents who indicated that there is "some" difference.

15. Respondents of the study strongly supported the view that telelessons designed for children provide a valuable in-service function for classroom teachers, i.e., classroom teachers learn to teach their own music classes as a result of observing a competency model on television. Most of those interviewed in the conduct of the study also subscribed to this view. The mean index rating for the item was 3.7, which was interpreted to mean that respondents gave "quite a bit" of support to the notion that telelessons should be produced to serve as a prototype for the classroom teacher. Out of 115 who answered the item, sixty-six or 57.4 per cent indicated either that they were "very much" in agreement with the belief or that they would give "quite a bit" of support to the belief.

16. Respondents were asked to specify whether or not the medium of radio was combined in any way with televised music instruction and, if yes, to explain the nature of utilization. Of the sixteen respondents who checked a "yes" response, ten went on to explain that the radio music lessons presented in their school systems or institutions were not combined with the television music lessons but existed as a separate entity. No trend toward increased usage of radio in conjunction with televised music classes was apparent.

17. Out of 111 responses, twenty-seven or 24.4 per cent indicated that a mobile television unit was utilized in the production of music lessons. Since the item called for a "yes" or "no" response, the purpose for which the mobile unit has been used and the frequency with which those who possess the facility have been able to use it were not determinable.

18. One of the more surprising disclosures was that forty-seven or 40.9 per cent of those responsible for producing music series for elementary school students indicated that lessons are conceived as a series of "singles," i.e., that each lesson is complete in and of itself. Respondents responsible for junior high and senior high school telecourses also indicated that lessons are structured as a series of "singles," but, considering the usual lock-step scheduling practices at these levels, the practice was more understandable. Respondents at the collegiate level indicated that, in the greater per centage of cases, the textbook employed in the telecourse determines the lesson-to-lesson continuity or sequence.

19. Twelve or 10.5 per cent of those responsible for televised music instruction at the elementary school level indicated that lessons follow a learning sequence established by series books, textbooks, or workbooks. Asking students in the receiving classroom to use any kind of songbook or workbook in connection with a telelesson, however, has always created a number of problems for the television teacher, one of the most controversial of which is whether or not students should be asked to look at their books during the time the lesson is on the air. Respondents were asked, therefore, to indicate on a five-point rating scale the frequency with which their students are asked to look at music books or workbooks while the telelesson is in progress. Once again the response was evenly divided, this time with a mean index rating of 3.0. Of eighty-one responses from school systems which produce televised music instruction, thirty-seven respondents indicated that students are "frequently" or "quite often" asked to look at books while the lesson is in progress and thirty-six respondents marked "hardly ever" or "not at all." The remaining eight indicated that students are "occasionally" asked to look at books during the lesson.

20. Respondents were asked to answer two questionnaire items pertaining to the use of motion picture films in connection with music telelessons. One of these questions dealt with the present use of films and the other with the need, if any, that television music teachers have for commercially prepared films. Data for the first item revealed that all but nineteen presently utilize films to some degree; the mean index rating for the item was 2.6, which was interpreted to mean that respondents "occasionally" use motion picture film footage during televised music lessons. Concerning the need for commercially prepared films, 53.3 per cent of those responding selected a "yes" answer; 26.1 per cent marked a "no" response; and 20.7 per cent registered a "no-definite-feeling-or-conviction" response. The need for motion picture film fell within the following categories: (1) elements of music, (2) visualization for listening lessons, (3) performance solos and ensembles, (4) composers, (5) humanities or related arts, (6) ethnic music and musicians, (7) acoustics, and (8) electronic music.

21. Respondents at all four grade levels indicated that the responsibility for developing new program ideas and/or teaching

approaches rests mainly with the television music teacher. Forty-three or 46.3 per cent of the respondents responsible for instruction in the elementary grades indicated, however, that the television music teachers participate in formal "program meetings" with a television music committee.

22. With regard to teaching applied music via television, respondents were asked, first, to declare their feelings concerning the reasonability of teaching band and orchestral instruments and, second, to indicate how they felt about teaching keyboard instruments. Forty out of 128 respondents were of the opinion that the medium could be utilized for teaching standard band or orchestral instruments but, for the most part, added qualifying statements. Not one indicated that band or orchestral instruments were presently being taught via the medium. Seventy-three out of 127 were of the opinion that the medium could be used effectively to teach students to play a keyboard instrument. Several pointed to the fact that piano has been and is being taught via television, and unlike band and orchestral instruments, pianos can be tuned to a uniform pitch.

23. Concerning future needs for "advanced" music programing, 31.8 per cent of 123 respondents felt there would one day be a need for programs other than the general or introductory telecourses presently taught, 39.1 per cent imagined no such need, and 29.3 per cent indicated that they had no definite feeling or conviction about the matter.

24. By a good margin at all grade levels, respondents indicated that the television music teacher has the major responsibility for deciding lesson content. Fifty-one or 56.7 per cent of the elementary school television teachers, in fact, have been given total responsibility for deciding the content of music telelessons. All but two of the twenty-one television music teachers at the collegiate level were reported to have complete responsibility for lesson content.

25. Although the television teacher may decide upon the content of the lesson, it has been suggested that other factors affect the manner in which the content is ultimately presented to the students. It has been charged in one well-known source, in fact, that "quite often, conventions of studio production are permitted to take precedence over pedagogical necessities. . . ." Respondents gave "very little" support to this criticism, however, when they reacted to it in the form of a question. Six respondents indicated, though, that they were "very much" in agreement with the charge; eight gave it "quite a bit" of support, and twenty found "some" truth to the indictment. On the basis of information gathered during the interviews, the present writer has taken the position that there is "some" truth to the charge.

26. Respondents responsible for collegiate telecourses indicated in the inquiry form that written examinations provide the principal means of evaluation. Respondents at the lower three grade levels indicated that "feedback" forms sent to television music teachers by classroom teachers provide the principal means of evaluation. The large number of multiple responses to the questionnaire item, however, was interpreted to mean that school systems have tried a variety of evaluative techniques. Feedback forms have provided only a partial solution to the problems of and the need for evaluation.

27. Of the 115 responses to an item which asked respondents to indicate whether or not any experimental research had been undertaken in their school systems or institutions, sixteen or 14.0 per cent answered "yes." Of the sixteen responses, nine research projects were conducted in elementary schools and seven were conducted in collegiate institutions.

28. Respondents reported that most music telelessons are taught by one teacher. At all four grade levels, in fact, the percentage of telecourses taught by an individual teacher ranged in the 80's and 90's. Respondents from seven elementary school and two colleges or universities indicated, however, that two (or more) teachers share each lesson.

29. Whether the television music teacher should present students in music telelessons is a controversy that has been debated at length. On this, as in earlier issues, the response was divided almost down the middle; the greater percentage indicated, however, that students are "occasionally" used in the studio for purposes of demonstration. Respondents gave "some" support to the contention that a studio class helps the teacher pace the lesson and that the studio class helps the teacher determine whether the lessons are above or below the ability of students in the receiving classrooms.

30. Sixty-five, or a little more than half of the 119 respondents responsible for elementary school music telelessons, indicated that their facilities were utilized for in-service instruction. Of these, the response indicated that an occasional orientation lesson designed to describe the general nature and content of upcoming student telecasts is the type of in-service instruction most often conducted.

31. Responses indicated that the practice of requiring preservice elementary school teachers to observe music classes via television is not widespread; only seventeen or 16.6 per cent of the 103 who answered the item indicated that teachers-in-training are required to observe televised music lessons.

32. Twenty-five or 26.4 per cent of the ninety-five respondents who answered the item indicated that television facilities are utilized to provide music education majors with the opportunity to

observe general music classes or performance ensembles either "live" or on videotape.

33. Respondents from thirteen collegiate institutions indicated that videotape recordings are made of student teachers and student conductors; respondents from only six collegiate institutions indicated, however, that students are encouraged to enroll in courses offered by the college or university department of educational broadcasting.

34. Of the eighty-eight respondents who answered the item, slightly over half indicated that television facilities are utilized "frequently," or "quite often," or "occasionally" to prepare students to attend concerts.

II. CONCLUSIONS

Little purpose would be served at this point to urge reasons for television, to vindicate its place in formal education, to flaunt or defend the fact that it reaches many students, or to logomachize that students learn by it. Nor would it seem necessary to reword what the medium will not effect or that it is not a panacea. This is not to imply, however, that in-school television is unchanging or that it has reached its *ne plus ultra*. The technological changes that are taking place in all the educational media are proceeding at such a rapid pace that adjustment to each new development is only just begun when it is necessary to deal with several new ones. The future makes fair promise of many more. The systems approach to teaching and learning offers as many prospects for music instruction as for other kinds of instruction. Combinations of media raise expectations for still other benefits for music education, *e.g.*, radio and television program service circuits, data exchange channels, and computer-assisted instruction.

Less sophisticated hardware is needed for the immediate future, however, if the potential of television is to be realized in junior and senior high schools. The indications are that televised music instruction for secondary school students will remain only an occasional form of teaching until school buildings are equipped with small videotape recorders, the availability of which will allow teachers to record a lesson as it is telecast (or by some other means) and to replay the lesson in the classroom when it is needed. Music telelessons produced for junior high school students have been as effective as those produced for elementary school students, of course, in school systems where junior high school students remain all or a part of the day with one teacher. The built-in inflexibility of scheduling plans adopted by other school systems, however, has all but excluded any possible hope for success with regularly scheduled televised music lessons. If general music is to be taught at all, the typical scheduling plan is for students to go to a music room. In the average-size junior high school, then, there are not likely to be more than a few general music classes scheduled at one time and, unless there happen to be many junior high schools within pick-up range of the television signal, there are far too few students to receive the telelesson; moreover, unless repeated numerous times during the week, only the class in session at the time the lesson is telecast is able to view it. But why television in the first place if there is a music teacher in the classroom? If the music teacher is able to structure a unified, rigorous, aesthetically important general music class for secondary school students, maybe there is no need for television. The teacher who is able to structure such a course, however, does not seem to object to the idea of bringing an excellent performance solo or ensemble into the classroom via television, of having a Dowland Ayre accompanied by a lute or a Bach fugue played on a harpsichord, of having a theoretical concept clearly illustrated by the magic of a videotape editor, or of having competent musicians explain, demonstrate, and perhaps contrast a stylistic consideration. One cannot imagine a successful secondary school general music teacher anywhere, for example, who would not want students to have the opportunity to view telelessons of "The Many Sounds of Music," a secondary school series produced by the Music Education Department of The Pennsylvania State University (see pages 141-153). There is the possibility, too, that a successfully produced series of telelessons would go a long way toward helping to bring about a re-evaluation of the approaches that have so completely alienated some secondary school students, e.g., the singular "song-singing" approach, the untrimmed "music fundamentals" approach, the dry-as-dust "appreciation" approach, and the haphazard "unit" approach. Finally, the television music teacher or team of teachers would seem to be in a better position to deal with comparative arts lessons, to present music of other cultures, and to come to grips with the dichotomy that exists between what some are calling "school music" and "real music." Once the facilities are available, television may very well make its greatest contribution to music education as a medium for assisting secondary school general music. For the present, however, teaching by television exists primarily at the collegiate level and at the elementary school level.

At the collegiate level, television has been utilized principally as a public address system to extend the teacher's voice for multiple sections of a music appreciation class. Recalling the descriptive account in Chapter IV of the "Music 5" telecourse taught at The Pennsylvania State University, however, the medium has enabled the college or university instructor to employ techniques that are simply out of the question in the large lecture hall. Television has also been employed to some extent for teaching music education classes; most frequently these have been refresher or certification courses taught in the late afternoon or evening via an open-circuit outlet for classroom teachers scattered over a wide area. One of the most promising classroom uses of the medium to be uncovered in the conduct of the present study was a class piano experiment being conducted at the University of Oregon, a report of which is soon to be written as a doctoral thesis. This experiment has provided some comfort for those who have felt that television can be used for a great many more purposes than merely a device for making possible the large classroom of the multiversity. Music education faculties have made fairly extensive use either of videotape recorders or of closed-circuit facilities for observation and demonstration purposes. Videotape recorders have been utilized with increasing frequency in collegiate institutions both as a research tool and as a student teaching assist; in fact, a whole new electronic approach to teacher preparation has developed with rapid strides in recent years and is surely to gain in momentum.

Any endeavor to pass judgments on, to identify trends in, or to forecast directions of televised music instruction at the elementary school level is met with one persistent question: are the problems and concerns of televised music instruction simply modifications of the problems of elementary school music education generally, or are they somehow peculiar to the medium itself? As the paragraphs which follow suggest, the answer, on the face of it, is both.

In the writer's judgment, televised music instruction at the elementary school level is evolving toward programing that is both valid in content and sophisticated in production; the programs of televised music instruction described in Chapter IV of this study are offered as evidence. Production, obviously, has to do with the medium itself, and the productions in the Georgia network and in Denver, to name just two examples, are imaginative and sophisticated. Value judgments with regard to content, on the other hand, have to do with the individual and collective thinking of the profession. There may be little agreement among music educators concerning what constitutes a valid, effective program of musical learnings in the school, but there is increasing acceptance of the conviction that the primary purpose of music education is the development of musicality and that music education must be primarily aesthetic education. Most of the music telelessons observed in the conduct of the interviews and observations of this study were concerned with promoting musical responsiveness and with developing musical competence.

Data gathered for the study would seem sufficient to sustain the conclusion that one significant direction being taken by music educators today is the preparation and presentation of televised music instruction the intent of which is to provide "direct" instruction. "Direct" teaching is defined in the study to mean that television is utilized to provide the major content of music instruction; as is emphasized throughout, however, this teaching approach does not necessarily preclude reinforcement and clarification on the part of a teacher or proctor in the receiving classrooms. The trend toward "direct" teaching may result from the fact that classroom teachers are lamentably unprepared to accept and effectively utilize televised music instruction; if so, the disillusionment that many television music teachers have experienced with regard to the classroom teacher's ability to "prepare" and "follow up" the telelesson adequately may be unique to the medium of television. On the other hand, the rationale is strikingly similar to the self-contained classroom rationale, *viz*., both presume that the classroom teacher prepares students for a music lesson before the music specialist enters the classroom and both presume that the classroom teacher continues to teach music until the music teacher makes another visit. There is every indication that the self-contained classroom concept is no longer being indulged by the profession generally. There may be a simpler explanation for the trend toward "direct" teaching. Data gathered from the inquiry form indicate that school systems manage far more often today to free television music teachers from other teaching responsibilities. The decision to turn to a "direct" teaching approach, then, may have occurred by default, *i.e*., another music teacher may not have been hired to assume the classroom teaching responsibilities once held by the television music teacher. The argument is not a very sound one in that the time-consuming nature of television teaching is such that it is doubtful that the studio teacher had very much time to work in the classrooms anyway, but, regardless of the music teacher's feelings about the matter, the fact that another music teacher was not hired to work directly in the classrooms at least reveals the school administration's acceptance of television as a means of providing "direct" music instruction.

There would also seem clearly to be a trend toward producing telelessons at the elementary school level which are self-contained, *i.e*., telelessons produced as a series of "singles" which are complete in and of themselves. This trend may exist because television music teachers are aware either that the lessons are not being viewed regularly or that the lessons serve a variety of needs ranging all the way from "direct" teaching for some classroom teachers to an occasional "enrichment" lesson for classroom teachers who are more capable musically. Either explanation, is should be noted, points up problems that are peculiar to the medium; the difference between not being "turned on" by the classroom teacher when the music teacher is at the studio and being "turned off" or not being needed by the classroom teacher when the music teacher operates in the conventional manner requires no further explication. On the other hand, changing beliefs with regard to what constitutes a vindicable program of music education in the elementary school are a concern of music educators in general, and the changes that are occurring in elementary school music education today provide another explanation of the trend toward producing lessons which are self-contained. The activities-oriented music program, which has been the traditional fare of the elementary school, is slowly giving ground to goal-oriented and concept-centered teaching. The sequence of learnings in the activities-oriented music program is often established by the so-called "fundamentals of music" and tends, therefore, to be structured according to some chronological menu; if telelessons are structured in this manner, then understanding one lesson depends upon students' having viewed previous lessons. If cyclically structured, a series of "singles" may very well be concept-centered. What is more, concept-centered teaching inclines toward "direct" teaching. Although some of the teacher guides distributed by television music teachers would seem to suggest otherwise, the writer is optimistically of the opinion that newer approaches to teaching music in the elementary and the junior high school account for the trend toward producing music telelessons which are complete in and of themselves. Some of the music series described in Chapter IV of this study, notably those produced by the Los Angeles City School Districts and the Department of Music Education of The Pennsylvania State University, lend credence to this somewhat fragile position.

Apprehension on the part of some music educators that their colleagues are being pressured by some manner or means to utilize existing television facilities would seem to have little foundation, An increased student population, the requests made by classroom teachers to include music among television course offerings, the belief that music instruction via television has some advantages over the traditional arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist, and a desire to experiment with the medium are all factors which, in toto, outweigh, by a ratio of three to one, the number of music teachers who are teaching on television because they were asked by school officials to do so. Also, being "asked" and being "pressured" are not necessarily synonymical. Responses to one questionnaire item, in fact, were interpreted to mean that music teachers are more interested in teaching via the medium today than they were just a few years ago. A greater number, at least, are auditioning for the on-camera teaching post.

Once selected, the television music teacher finds that he, or much more frequently she, is faced with a number of decisions concerning studio procedure and is charged with other tasks in addition to preparing and presenting the televised lessons. A little more than a fourth of the television teachers assume full responsibility for deciding lesson content. Almost half of the on-camera teachers, however, are assisted by a television music committee, the appointment of which is becoming more and more common. About a third of the studio music teachers feel there is little difference between teaching on television and teaching in the classroom; another third, however, find that the demands differ considerably. Teachers are evenly divided on the issue of whether or not students should be used in the studio, but, considering the fact that a student demonstration group was almost always used in the early days of televised music instruction, the wide difference of opinion today suggests that the trend is in the direction of using students less often. Teachers are also equally apart on the question of asking students in the receiving classrooms to use any kind of songbook or workbook while the telelesson is in progress. Music educators responsible for televised music lessons, in rapidly increasing numbers, are deciding in favor of videotaping all or a part of their in-school programing; only 18 per cent of the participants of the present study, in fact, indicated that music telelessons are presented "live." Although a little more than half of the television teachers are able to have the rehearsals they need, a fourth are obligated to present lessons with little or no on-camera rehearsal time. The greater percentage of television teachers are able to work with broadcast personnel who approach television as a medium of education, viz., studio conventions are not permitted to take precedence over the pedagogical needs of music education. The television teacher is chiefly responsible for preparing student or teacher guides.

Since respondents from only seven elementary schools indicated in the inquiry form that two or more teachers share each lesson, the writer is in no position to conclude that a trend toward the increased use of a teacher team is in the making; the liberty is taken, however, to opine that there should be. A few of the many advantages of a team-teaching approach are presented in the descriptive accounts in Chapter IV for the programs of televised music instruction produced in Oklahoma City and the University of Washington. Perhaps the emphasis being placed on team-teaching in the elementary schools of the nation will help to overcome an apparent resistance in the television studios to this highly effective method of teaching.

III. RECOMMENDATIONS FOR FURTHER STUDY

There is evident need for experimentation and research with respect to utilization of television in every area of music education, at all grade levels, and with every type of facility and/or every combination of media. The needs are limitless; the following, listed in no particular order, are ten of the more pressing:

1. Music is an aural phenomenon consisting of sounds and silence unfolding in time. Like radio, television provides for the aural needs of music, but the visual element of television is its most compelling feature. Investigation of the visualization needs of televised music instruction is probably the most challenging of all the areas of needed research. Television music teachers have pictured performing musicians, dancers, pictures, not a few phonograph album jackets, cartoons, animation, instruments or pictures of instruments, notation, films, film strips, abstractions, lighting effects, geometric objects, and a host of other objects, items, and approaches. To what degree do these and/or other techniques enhance or inhibit learning? What are the alternatives?

2. Finding effective devices or techniques of visualizing notation on the television screen is also a baffling problem for television music teachers. A flannel board is used at the University of Alabama. Anaheim uses a seven-foot artist's replica of the page in the children's series book. In its most recent series, the Georgia Educational Television Network made use of an electronic editor which causes the notes to "pop up" on the staff the instant they are needed; the procedure is a complicated one, however. One of the television teachers in Kansas City writes the notation on a long strip and

attaches the strip to a large drum mounted sideways on a turntable. Oklahoma City utilizes a "roll drop." Seattle restricts its use of notation on the screen to no more than seven notes; the notes are held in place by small magnets which attach to a metal board covered with felt. St. Paul uses a rear-view projection technique, a process which is accomplished by projecting slides through a translucent screen. As has been pointed out in the descriptive accounts for each of the production centers, however, every one of these approaches has advantages and disadvantages.

3. Television music teachers express a need for films, film clips, or film footage for use in connection with televised music instruction. Included in this study, pages 304-308, is a discussion of this need along with a list of topics or subjects respondents indicated they would like to have available on film. Can films or videotapes be produced successfully to meet these needs? Would utilization suggestions for the television teacher be of value?

4. The purpose of and the role to be assumed by the television music teacher suggest a research subject of interest and depth. Should the television teacher emulate the usual teacher figure? What are the alternatives?

5. Already some research has been devoted to problems and procedures of selecting television teachers. How do the criteria for selecting television teachers for other subjects of the school curricula differ or agree with the selection of television music teachers? How should television music teachers be selected?

6. A thorough investigation of ways to improve classroom utilization of televised music instruction is sorely needed. How effective are the utilization materials presently being distributed to classroom teachers? How can teacher and/or student guides be improved? Are printed utilization materials the answer? What are the alternatives?

7. Those responsible for or involved with televised music instruction need assistance in their endeavor to determine the degree to which the instruction they provide on television succeeds in developing the musical learnings they have identified in their objectives. Data gathered in the present study reveal that, in great measure, television music teachers presently rely on feedback sheets they make a bold push to secure from classroom teachers. "Feedback," though, usually implies an immediate response from those with whom the teacher is in communication. Is after-the-fact "feedback" of value? Can a feedback sheet actually help the television music teacher improve his or her effort, and so bring it closer to success? If feedback from the classroom is important, are there better ways of securing it? There is a critical need for research that will point the way toward valid evaluation procedures. The principal question, doubtlessly, is: how does evaluation of televised music instruction differ from evaluation of any other kind of music instruction?

8. Since the television teacher is unable to utilize rating and achievement scales, case histories, anecdotal records, logs, and other means of evaluation which necessitate observation of students, the development of tests for use in connection with televised music instruction suggests another area of research. Such an instrument would need to be relevant to the objectives of a given school system, however. Along with measuring student achievement, tests serve the equally important function of promoting learning. The techniques of programmed instruction suggest another avenue of study, *i.e.*, presenting subject matter and test questions within the music telelesson itself. The "built-in" tests that are included in "The Many Sounds of Music" series produced at The Pennsylvania State University provide an initial endeavor to incorporate some of the distinctive features of programmed instruction with televised music instruction. The tests are described on pages 152-53 of the present study.

9. Considerable attention is being given today to the education of pre-school children. There would seem to be considerable evidence, actually, to support the belief that the time from eighteen months to five years is the prime time in a child's career of learning. What is abundantly clear is that pre-school children do learn music from television--the most intricate and highly complex of commercials, in point of fact. Surely music educators will take advantage soon of the potential of this medium for early childhood music education. Research proposals need to be submitted without the least delay to local, private, and federal funding agencies.

10. Televised music instruction in the 1950's was, for the most part, locally produced. By the 1960's, music series were being recorded for repeated or delayed broadcast. The practice of recording a series of telelessons brought about, or at least hurried along, the prospects of institutional sharing. Instructional television libraries were established, and the growth of educational broadcasting compacts was rampant. At each stage of development, televised music instruction improved noticably. Many school systems today are utilizing music programing produced by another school system, either programing obtained through participation in an educational television compact or programing leased from a television library, from another school system, or from an educational television station. A well-produced series of music telelessons, needless to say, is costly; hence, there would seem to be nothing wrong with the practice of sharing expenses if the program package is a good one. Some individual or group, admittedly, makes value judgments with regard to content but so, too, do the authors of textbooks. No one would seriously argue that a given series of telelessons will be ideal for every classroom; certainly, no one "method" of teaching or one series of textbooks is ideal for every classroom. There are more textbooks, however, than television series from which to make a choice--there ought to be, five centuries of experience as compared with twenty years. More research on program exchange is needed. Are there guidlines that can be established? Where are the misuses of program exchange likely

to occur? Are there better ways to organize program packages? One thought, not original with the present writer, is to produce television music series for different cultural strata, *e.g.*, a music series for children who live in slum areas, another for children who live in wealthy suburbs, others for children of various ethnic backgrounds, and so forth.

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APPENDIX A

INITIAL SURVEY LETTER AND POST CARD, LETTERS OF TRANSMITTAL, AND FOLLOW-UP LETTER

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Beatrice A. Chauncey
Catherine A. Murphy
Ruth G. Shaw
Ralph E. Verrastro

(Initial survey letter)

With the aid of a small contract grant from the U. S. Office of Education, I am conducting a nation-wide study of in-school televised music instruction. This study is a continuation and follow-up of a doctoral thesis I completed in 1965.

The information I seek is available only from music educators who are or who have been actively engaged in televised music instruction.

I am, therefore, earnestly soliciting your cooperation. Will you please fill in the enclosed post card indicating whether or not you use television in the teaching of music, and, if so, the name of a music educator in your school system or institution who could provide additional information.

For whatever assistance you can provide, please accept my most sincere thanks.

Very truly yours,

Thomas H. Carpenter
Chairman, Music Education

THC/gwr

Encl: Post card

(Return survey post card)

We (do) (do not) have televised MUSIC instruction. If you have indicated "we do," please check as many of the following as apply:

We **produce** our own music ITV: over CCTV ( ); over ETV station ( ); over commercial station ( ); over 2,500-megacycle system ( ).

Other: ....

We **receive** music ITV: from CCTV network ( ); from ETV station ( ); from commercial station ( ); from 2,500-megacycle system ( ); from airborne transmission ( ).

Other: ....

Our program(s) involve: elementary school music ( ); Junior Hi. school music( ); Senior Hi. school music ( ); college-level music classes ( ); conducting or performance classes( ); music ed observation ( ); public relations programs and/or performances ( ).

Other: ....

A MUSIC EDUCATOR in our system or institution best suited to give additional information (for a follow-up study) about our televised music instruction is:

Miss . Mr. Mrs. Dr. ....
Title or Position ....
Address ....
City and State .... Zip ....

School of Music EC
EAST CAROLINA COLLEGE
Greenville, North Carolina 27834

EARL E. BEACH, Dean
THOMAS W. MILLER, Assistant Dean
Telephone 919 758-3426
Ext. 250 or 251

DEPARTMENT OF MUSIC EDUCATION
Telephone Ext. 388

THOMAS H. CARPENTER
Chairman

Paul A. Aliapoulios
Beatrice A. Chauncey
Catherine A. Murphy
Ruth G. Shaw
Ralph E. Verrastro

(Letter of transmittal sent to those who did not participate in the study conducted by the writer in 1965)

With the aid of a small contract grant from the U.S. Office of Education, I am conducting a research study relative to the utilization of instructional television in the teaching of music. This study is a continuation and follow-up of a doctoral thesis I completed in 1965.

May I earnestly solicit your cooperation by asking you to provide information about your program of televised music teaching. Information concerning developing program techniques, practices, and approaches is available only from music educators who are or who have been actively engaged in teaching or supervising televised music instruction.

Will you please fill in the enclosed inquiry form and return it at your earliest convenience in the self-addressed, stamped envelope included with the questionnaire.

A copy of the final report of this study will be made available through the U.S. Office of Education, Educational Research Information Center (ERIC); in addition, an abstract of the study will be sent if you wish to receive one. (Every effort has been made to mail abstracts to all who participated in the 1965 study; if you were a respondent for that study and did not receive an abstract, please indicate this on the last page of the questionnaire and one will be sent immediately.)

Please accept my most sincere thanks for your assistance.

Very truly yours,

Thomas H. Carpenter, Chairman
Music Education

THC/sbm
Enclosures

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(Letter of transmittal sent to those who did participate in the study conducted by the writer in 1965)

According to my records, you participated in a research study I conducted in 1965 relative to the utilization of instructional television in the teaching of music. In the conduct of that doctoral study I received an overwhelming response from all over the nation, and I am sincerely grateful for your cooperation and interest. Enclosed please find a mimeographed abstract of that thesis which I have recently submitted in the form of an article to the Journal of Research in Music Education.

With the aid of a small contract grant from the U.S. Office of Education, I am presently conducting a continuation and follow-up of the earlier research project. May I once again solicit your cooperation by asking you to provide additional information about your program of televised music instruction.

Will you please fill in the enclosed inquiry form and return it at your earliest convenience in the self-addressed, stamped envelope included with the questionnaire.

A copy of the final report of the present study will be made available through the U.S. Office of Education, Educational Research Information Center (ERIC); in addition, an abstract of the study will be sent if you wish to receive one.

Please accept my most sincere thanks for your assistance.

Very truly yours,

Thomas H. Carpenter, Chairman
Music Education

THC/sbm
Enclosures

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(Follow-up letter to non-respondents)

Several weeks ago I mailed an inquiry form to you relative to the ways in which you use television in the teaching of music in your school system or institution. The information I seek can come only from music educators who use or have supervised the use of the medium; there are no other sources available.

I realize that this is a very busy time of the school year but am sincerely hopeful that you will be able to find the time to participate in this nation-wide study. As it will soon be necessary to begin a tabulation of the data collected, will you please fill in the questionnaire and return it at your earliest convenience.

A copy of the final report of the study will be made available through the U.S. Office of Education, Educational Research Information Center (ERIC); in addition, an abstract of the study will be sent if you wish to receive one.

Please accept my most sincere thanks for your assistance.

Very truly yours,

Thomas H. Carpenter, Chairman
Music Education

THC/sbm

APPENDIX B

SINGLE AND MULTIPLE RESPONSES TO ITEMS IN PARTS II AND III OF THE INQUIRY FORM

TABLE XLI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION A
HOW FACILITIES WERE ACQUIRED

How did your system or institution originally acquire television facilities?	Elem. School (N=112)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ. (N=24)
Answer:				
1 only	3 (2.7%)	0 --	0 --	1 (4.2%)
2 only	0 --	0 --	0 --	1 (4.2%)
3 only	2 (1.8%)	0 --	0 --	5 (20.8%)
4 only	72 (64.3%)	4 (40.0%)	1 (25.0%)	5 (20.8%)
5 only	15 (13.4%)	0 --	0 --	2 (8.3%)
6 only	3 (2.7%)	1 (10.0%)	0 --	0 --
Answers:				
1 and 2	0 --	0 --	0 --	1 (4.2%)
1 and 4	3 (2.7%)	0 --	0 --	0 --
2 and 4	1 (.9%)	0 --	0 --	1 (4.2%)
3 and 4	4 (3.6%)	2 (20.0%)	1 (25.0%)	2 (8.3%)
3 and 5	2 (1.8%)	2 (20.0%)	1 (25.0%)	1 (4.2%)
4 and 5	7 (6.3%)	1 (10.0%)	1 (25.0%)	2 (8.3%)
2,3, and 4	0 --	0 --	0 --	1 (4.2%)
3,4, and 5	0 --	0 --	0 --	1 (4.2%)
1,2,3, and 4	0 --	0 --	0 --	1 (4.2%)
Sub Total (N)	112 (100.2%*)	10 (100%)	4 (100%)	24 (100.1%*)
No Response	7	3	3	1
Total	119	13	7	25

*Apparent error due to rounding

TABLE XLII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION B WHY MUSIC WAS FIRST TAUGHT BY TELEVISION

Why was music first taught by television?	Elem. School (N=106)	Jr. Hi. School (N=8)	Sr. Hi. School (N=4)	College or Univ. (N=22)
Answer:				
1 only	5 (4.7%)	2 (25.0%)	2 (50.0%)	7 (31.8%)
2 only	8 (7.6%)	0 --	0 --	1 (4.5%)
3 only	17 (16.0%)	0 --	0 --	1 (4.5%)
4 only	8 (7.6%)	1 (12.5%)	0 --	0 --
5 only	15 (14.2%)	2 (25.0%)	1 (25.0%)	0 --
6 only	3 (2.8%)	1 (12.5%)	1 (25.0%)	2 (9.1%)
Answers:				
1 and 2	3 (2.8%)	0 --	0 --	1 (4.5%)
1 and 3	2 (1.9%)	0 --	0 --	2 (9.1%)
1 and 4	1 (.9%)	0 --	0 --	1 (4.5%)
1 and 5	4 (3.8%)	0 --	0 --	0 --
1 and 6	1 (.9%)	1 (12.5%)	0 --	1 (4.5%)
2 and 3	3 (2.8%)	0 --	0 --	1 (4.5%)
2 and 4	3 (2.8%)	0 --	0 --	0 --
2 and 5	3 (2.8%)	0 --	0 --	0 --
2 and 6	1 (.9%)	0 --	0 --	0 --
3 and 4	8 (7.6%)	0 --	0 --	0 --
3 and 5	10 (9.4%)	1 (12.5%)	0 --	1 (4.5%)
3 and 6	0 --	0 --	0 --	1 (4.5%)
4 and 5	2 (1.9%)	0 --	0 --	0 --
1,2, and 5	1 (.9%)	0 --	0 --	0 --
1,3, and 4	1 (.9%)	0 --	0 --	0 --
2,3, and 4	1 (.9%)	0 --	0 --	0 --
2,3, and 5	2 (1.9%)	0 --	0 --	0 --
3,4, and 5	1 (.9%)	0 --	0 --	0 --
3,4, and 6	0 --	0 --	0 --	1 (4.5%)
3,5, and 6	1 (.9%)	0 --	0 --	0 --
1,2,3, and 4	0 --	0 --	0 --	1 (4.5%)
1,3,4, and 6	0 --	0 --	0 --	1 (4.5%)
2,3,4, and 5	1 (.9%)	0 --	0 --	0 --
1,2,3,4, and 5	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	106 (99.6%*)	8 (100%)	4 (100%)	22 (99.5%*)
No Response	13	5	3	3
Total	119	13	7	25

*Apparent error due to rounding

TABLE XLIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION C

NATURE OF RECEPTION FACILITIES

What is the nature of your reception facilities for music classes?	Elem. School (N=111)	Jr. Hi. School (N=9)	Sr. Hi. School (N=4)	College or Univ. (N=23)
Answer:				
1 only	65 (58.6%)	4 (44.4%)	2 (50.0%)	2 (8.7%)
2 only	0 --	0 --	0 --	1 (4.3%)
3 only	7 (6.3%)	0 --	1 (25.0%)	6 (26.1%)
4 only	2 (1.8%)	1 (11.1%)	0 --	2 (8.7%)
5 only	0 --	0 --	0 --	0 --
6 only	14 (12.6%)	1 (11.1%)	1 (25.0%)	3 (13.0%)
Answers:				
1 and 2	2 (1.8%)	0 --	0 --	0 --
1 and 3	2 (1.8%)	0 --	0 --	2 (8.7%)
1 and 4	2 (1.8%)	1 (11.1%)	0 --	2 (8.7%)
1 and 6	2 (1.8%)	0 --	0 --	0 --
2 and 3	1 (.9%)	0 --	0 --	1 (4.3%)
2 and 4	1 (.9%)	1 (11.1%)	0 --	1 (4.3%)
2 and 6	0 --	0 --	0 --	1 (4.3%)
3 and 4	5 (4.5%)	1 (11.1%)	0 --	2 (8.7%)
1,2, and 3	1 (.9%)	0 --	0 --	0 --
1,2, and 4	2 (1.8%)	0 --	0 --	0 --
1,3, and 4	3 (2.7%)	0 --	0 --	0 --
1,4, and 5	1 (.9%)	0 --	0 --	0 --
3,4, and 5	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	111 (100%)	9 (99.9%*)	4 (100%)	23 (99.8%*)
No Response	8	4	3	2
Total	119	13	7	25

*Apparent error due to rounding

TABLE XLIV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION D
QUALITY OF SOUND SYSTEM

Is special attention given to the quality of sound systems of receivers used in televised music instruction?	Elem. School (N=112)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ, (N=24)
Answer:				
1 only	95 (84.8%)	7 (70.0%)	3 (75.0%)	11 (45.8%)
2 only	11 (9.8%)	2 (20.0%)	0 --	8 (33.3%)
3 only	0 --	1 (10.0%)	0 --	4 (16.7%)
4 only	0 --	0 --	0 --	0 --
5 only	0 --	0 --	0 --	0 --
6 only	0 --	0 --	0 --	0 --
Answers:				
1 and 2	4 (3.6%)	0 --	0 --	1 (4.2%)
1 and 5	1 (.9%)	0 --	1 (25.0%)	0 --
1 and 6	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	112 (100%)	10 (100%)	4 (100%)	24 (100%)
No Response	7	3	3	1
Total	119	13	7	25

TABLE XLV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION E HOW TELEVISION MUSIC TEACHERS ARE SELECTED

How are television music teachers selected?	Elem. School (N=79)	Jr. Hi. School (N=10)	Sr. Hi. School (N=4)	College or Univ. (N=23)
Answer:				
1 only	10 (12.7%)	1 (10.0%)	2 (50.0%)	5 (21.7%)
2 only	44 (55.7%)	4 (40.0%)	0 --	0 --
3 only	5 (6.3%)	1 (10.0%)	1 (25.0%)	2 (8.7%)
4 only	4 (5.1%)	2 (20.0%)	1 (25.0%)	8 (34.8%)
5 only	2 (2.5%)	0 --	0 --	0 --
6 only	1 (1.3%)	0 --	0 --	4 (17.4%)
Answers:				
1 and 2	1 (1.3%)	0 --	0 --	0 --
1 and 3	2 (2.5%)	0 --	0 --	2 (8.7%)
2 and 3	4 (5.1%)	0 --	0 --	0 --
2 and 6	4 (5.1%)	0 --	0 --	1 (4.3%)
3 and 4	0 --	0 --	0 --	1 (4.3%)
3 and 6	1 (1.3%)	0 --	0 --	0 --
4 and 5	0 --	1 (10.0%)	0 --	0 --
2,3, and 4	1 (1.3%)	1 (10.0%)	0 --	0 --
Sub Total (N)	79 (100.2%*)	10 (100%)	4 (100%)	23 (99.9%*)
No Response	40	3	3	2
Total	119	13	7	25

*Apparent error due to rounding

TALBE XLVI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION F
TEACHING LOAD FOR TELEVISION MUSIC TEACHERS

How do you establish the teaching load for television music teachers?	Elem. School (N=77)	Jr. Hi. School (N=11)	Sr. Hi. School (N=4)	College or Univ. (N=19)
Answer:				
1 only	32 (41.6%)	1 (9.1%)	0 --	0 --
2 only	5 (6.5%)	1 (9.1%)	0 --	0 --
3 only	5 (6.5%)	0 --	1 (25.0%)	2 (10.5%)
4 only	14 (18.2%)	5 (45.5%)	2 (50.0%)	11 (57.9%)
5 only	13 (16.9%)	2 (18.2%)	0 --	4 (21.1%)
6 only	0 --	1 (9.1%)	1 (25.0%)	1 (5.3%)
Answers:				
1 and 2	1 (1.3%)	0 --	0 --	0 --
1 and 3	3 (3.9%)	1 (9.1%)	0 --	0 --
1 and 5	2 (2.6%)	0 --	0 --	0 --
1 and 6	1 (1.3%)	0 --	0 --	0 --
4 and 5	0 --	0 --	0 --	1 (5.3%)
1,3, and 5	1 (1.3%)	0 --	0 --	0 --
Sub Total (N)	77 (100.1%*)	11 (100.1%*)	4 (100%)	19 (100.1%*)
No Response	42	2	3	6
Total	119	13	7	25

*Apparent error due to rounding

TABLE XLVII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION G
USE OF VIDEOTAPE OR KINESCOPE RECORDER

Do you use a videotape recorder or a kinescope recorder? If yes, how do you determine what music lessons are to be recorded?	Elem. School (N=73)	Jr. Hi. School (N=8)	Sr. Hi. School (N=4)	College or Univ. (N=18)
Answer:				
1 only	13 (17.8%)	0 --	0 --	2 (11.1%)
2 only	6 (8.2%)	0 --	1 (25.0%)	0 --
3 only	3 (4.1%)	2 (25.0%)	0 --	0 --
4 only	15 (20.5%)	1 (12.5%)	2 (50.0%)	4 (22.2%)
5 only	20 (27.4%)	1 (12.5%)	0 --	4 (22.2%)
6 only	0 --	0 --	0 --	0 --
Answers:				
1 and 2	1 (1.4%)	0 --	0 --	1 (5.6%)
1 and 3	2 (2.7%)	0 --	0 --	1 (5.6%)
1 and 4	1 (1.4%)	0 --	0 --	1 (5.6%)
2 and 3	1 (1.4%)	1 (12.5%)	1 (25.0%)	1 (5.6%)
4 and 5	7 (9.6%)	0 --	0 --	0 --
4 and 6	0 --	0 --	0 --	1 (5.6%)
5 and 6	1 (1.4%)	0 --	0 --	0 --
1,2, and 3	2 (2.7%)	1 (12.5%)	0 --	3 (16.7%)
1,2, and 4	1 (1.4%)	1 (12.5%)	0 --	0 --
1,2,3, and 4	0 --	1 (12.5%)	0 --	0 --
Sub Total (N)	73 (100%)	8 (100%)	4 (100%)	18 (100%)
Respondents Answering NO	7	2	3	6
No Response	39	3	0	1
Total	119	13	7	25

TABLE XLVIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION H DISTRIBUTION OF SUPPLEMENTARY MATERIALS

Are guides or other supplementary materials distributed to teachers or students? If yes, please check appropriate answers.	Elem. School (N=110)	Jr. Hi. School (N=10)	Sr. Hi. School (N=6)	College or Univ. (N=12)
Answer:				
*1S only	1 (.9%)	0 --	1 (16.7%)	1 (8.3%)
**1T only	6 (5.5%)	0 --	0 --	0 --
2T	8 (7.3%)	2 (20.0%)	2 (33.3%)	0 --
3S	0 --	0 --	0 --	4 (33.3%)
3T	3 (2.7%)	1 (10.0%)	0 --	0 --
4S	0 --	0 --	0 --	1 (8.3%)
4T	39 (35.5%)	3 (30.0%)	1 (16.7%)	0 --
5S	1 (.9%)	1 (10.0%)	1 (16.7%)	0 --
Answers:				
1S and 1T	1 (.9%)	0 --	1 (16.7%)	0 --
1S and 3T	1 (.9%)	0 --	0 --	0 --
1T and 2T	4 (3.6%)	0 --	0 --	0 --
1T and 4T	2 (1.8%)	0 --	0 --	0 --
2S and 2T	1 (.9%)	0 --	0 --	0 --
2T and 4T	3 (2.7%)	0 --	0 --	0 --
3S and 3T	0 --	0 --	0 --	1 (8.3%)
3S and 4S	1 (.9%)	0 --	0 --	0 --
3T and 4T	4 (3.6%)	1 (10.0%)	0 --	0 --
3T and 5S	0 --	0 --	0 --	1 (8.3%)
4S and 4T	2 (1.8%)	1 (10.0%)	0 --	0 --
4S and 5S	1 (.9%)	0 --	0 --	0 --
4T and 5S	4 (3.6%)	0 --	0 --	0 --
4T and 5T	5 (4.5%)	0 --	0 --	0 --
4T and 6	2 (1.8%)	0 --	0 --	0 --
5S and 5T	1 (.9%)	0 --	0 --	0 --
1S,1T and 3T	1 (.9%)	0 --	0 --	0 --
1T,2T and 3T	2 (1.8%)	0 --	0 --	0 --
2S,2T and 4T	0 --	1 (10.0%)	0 --	0 --
2S,5S and 5T	1 (.9%)	0 --	0 --	0 --

(Continued on the following page)

TABLE XLVIII (Continued)

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION H DISTRIBUTION OF SUPPLEMENTARY MATERIALS

Are guides or other supplementary materials distributed to teachers or students? If yes, please check appropriate answers.	Elem. School (N=110)		Jr. Hi. School (N=10)		Sr. Hi. School (N=6)		College or Univ. (N=12)	
Answers (cont.):								
2T,3T and 4T	1	(.9%)	0	--	0	--	0	--
2T,5S and 5T	1	(.9%)	0	--	0	--	0	--
3S,4S and 5S	0	--	0	--	0	--	1	(8.3%)
3T,4T and 5T	1	(.9%)	0	--	0	--	0	--
4T,5S and 5T	2	(1.8%)	0	--	0	--	0	--
1S,1T,3T and 4T	0	--	0	--	0	--	1	(8.3%)
1T,2T,3T and 4T	1	(.9%)	0	--	0	--	0	--
2S,2T,3T and 4T	1	(.9%)	0	--	0	--	0	--
2S,2T,4S and 4T	1	(.9%)	0	--	0	--	0	--
4S,4T,5S and 5T	1	(.9%)	0	--	0	--	0	--
1S,1T,2T,3T and 4T	0	--	0	--	0	--	1	(8.3%)
1T,2T,3T,4T and 5T	3	(2.7%)	0	--	0	--	0	--
1S,1T,2S,2T, 4S and 4T	1	(.9%)	0	--	0	--	0	--
1T,2T,3T,4T, 5S and 5T	2	(1.8%)	0	--	0	--	0	--
3S,1T,4S,4T, 5S and 5T	1	(.9%)	0	--	0	--	1	(8.3%)
Sub Total (N)	110	(99.6%†)	10	(100%)	6	(100.1%†)	12	(99.7%†)
Respondents answering NO	9		3		1		13	
Total	119		13		7		25	

*The letter "S" indicates that supplementary materials are distributed to students.

**The letter "T" indicates that supplementary materials are distributed to teachers.

†Apparent error due to rounding

TABLE XLIX

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION I
HOW OFTEN SUPPLEMENTARY MATERIALS ARE DISTRIBUTED

How often are guides or supplementary materials distributed to teachers or students?	Elem. School (N=115)	Jr. Hi. School (N=12)	Sr. Hi. School (N=7)	College or Univ. (N=23)
Answer:				
1 only	7 (6.1%)	2 (16.7%)	1 (14.3%)	8 (34.8%)
2 only	5 (4.3%)	0 --	0 --	2 (8.7%)
3 only	3 (2.6%)	0 --	0 --	0 --
4 only	10 (8.7%)	0 --	0 --	7 (30.4%)
5 only	8 (7.0%)	1 (8.3%)	2 (28.6%)	2 (8.7%)
6 only	71 (61.7%)	6 (50.0%)	3 (42.9%)	3 (13.0%)
7 only	1 (.9%)	2 (16.7%)	1 (14.3%)	0 --
Answers:				
3 and 5	1 (.9%)	0 --	0 --	0 --
3 and 6	1 (.9%)	0 --	0 --	0 --
4 and 6	5 (4.3%)	1 (8.3%)	0 --	0 --
4 and 7	0 --	0 --	0 --	1 (4.3%)
5 and 6	1 (.9%)	0 --	0 --	0 --
6 and 7	2 (1.7%)	0 --	0 --	0 --
Sub Total (N)	115 (100%)	12 (100%)	7 (100%)	23 (99.9%*)
No Response	4	1	0	2
Total	119	13	7	25

*Apparent error due to rounding

TABLE L

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART II, QUESTION J

PERSON PREPARING SUPPLEMENTARY MATERIALS

Who prepares supplementary teacher or student materials?	Elem. School (N=106)	Jr. Hi. School (N=9)	Sr. Hi. School (N=6)	College or Univ. (N=15)
Answer:				
1 only	57 (53.8%)	3 (33.3%)	4 (66.7%)	11 (73.3%)
2 only	0 --	1 (11.1%)	1 (16.7%)	1 (6.7%)
3 only	3 (2.8%)	0 --	0 --	0 --
4 only	2 (1.9%)	0 --	0 --	1 (6.7%)
5 only	6 (5.7%)	0 --	0 --	2 (13.3%)
6 only	11 (10.4%)	1 (11.1%)	1 (16.7%)	0 --
Answers:				
1 and 2	6 (5.7%)	1 (11.1%)	0 --	0 --
1 and 3	7 (6.6%)	0 --	0 --	0 --
1 and 4	3 (2.8%)	0 --	0 --	0 --
1 and 5	2 (1.9%)	2 (22.2%)	0 --	0 --
1 and 6	1 (.9%)	0 --	0 --	0 --
3 and 5	3 (2.8%)	1 (11.1%)	0 --	0 --
5 and 6	3 (2.8%)	0 --	0 --	0 --
1,3, and 5	2 (1.9%)	0 --	0 --	0 --
Sub Total (N)	106 (100%)	9 (99.9%*)	6 (100%)	15 (100%)
No Response	13	4	1	10
Total	119	13	7	25

*Apparent error due to rounding

TABLE LI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION A CLASSIFICATION OF TELEVISED MUSIC INSTRUCTION

Which of the following would best describe the approach and intent of your televised music instruction?	Elem. School (N=117)	Jr. Hi. School (N=11)	Sr. Hi. School (N=6)	College or Univ. (N=21)
Answer:				
1 only	4 (3.4%)	3 (27.3%)	3 (50.0%)	1 (4,8%)
2 only	14 (12.0%)	1 (9.1%)	0 --	0 --
3 only	21 (17.9%)	1 (9.1%)	0 --	2 (9.5%)
4 only	27 (23.1%)	0 --	0 --	9 (42,9%)
5 only	14 (12.0%)	0 --	0 --	0 --
6 only	2 (1.7%)	0 --	0 --	1 (4.8%)
Answers:				
1 and 2	2 (1.7%)	1 (9.1%)	0 --	0 --
1 and 4	1 (.9%)	0 --	0 --	2 (9,5%)
1 and 5	4 (3.4%)	1 (9.1%)	0 --	0 --
1 and 6	1 (.9%)	1 (9.1%)	1 (16.7%)	1 (4.8%)
2 and 4	0 --	0 --	1 (16.7%)	0 --
2 and 5	1 (.9%)	0 --	0 --	0 --
3 and 4	4 (3.4%)	0 --	0 --	0 --
3 and 5	9 (7.7%)	0 --	0 --	0 --
5 and 6	0 --	0 --	0 --	2 (9.5%)
1,2, and 3	1 (.9%)	0 --	0 --	0 --
1,2, and 5	4 (3.4%)	0 --	1 (16.7%)	1 (4,8%)
1,3, and 5	1 (.9%)	1 (9.1%)	0 --	0 --
2,3, and 4	1 (.9%)	0 --	0 --	0 --
2,3, and 5	1 (.9%)	0 --	0 --	1 (4.8%)
3,4, and 6	1 (.9%)	1 (9.1%)	0 --	0 --
1,2,3, and 5	1 (.9%)	0 --	0 --	0 --
1,2,3,4, and 5	1 (.9%)	0 --	0 --	0 --
1,2,3,4, and 6	1 (.9%)	1 (9.1%)	0 --	1 (4.8%)
2,3,4,5, and 6	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	117 (100.5%*)	11 (100.1%*)	6 (100.1%*)	21 (100.2%*)
No Response	2	2	1	4
Total	119	13	7	25

*Apparent error due to rounding

TABLE LII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION B

ARRANGEMENT OF COURSE CONTENT

How would you describe arrangement of course content?	Elem. School (N=111)	Jr. Hi. School (N=9)	Sr. Hi. School (N=4)	College or Univ. (N=18)
Answer:				
1 only	11 (9.9%)	0 --	0 --	1 (5.6%)
2 only	17 (15.3%)	2 (22.2%)	0 --	6 (33.3%)
3 only	15 (13.5%)	1 (11.1%)	1 (25.0%)	0 --
4 only	23 (20.7%)	1 (11.1%)	0 --	1 (5.6%)
5 only	3 (2.7%)	0 --	0 --	2 (11.1%)
6 only	0 --	0 --	0 --	0 --
7 only	4 (3.6%)	2 (22.2%)	2 (50.0%)	1 (5.6%)
Answers:				
1 and 2	5 (4.5%)	0 --	0 --	0 --
1 and 3	5 (4.5%)	0 --	0 --	0 --
1 and 4	4 (3.6%)	0 --	0 --	0 --
2 and 3	6 (5.4%)	2 (22.2%)	0 --	1 (5.6%)
2 and 6	0 --	0 --	0 --	2 (11.1%)
3 and 4	4 (3.6%)	0 --	0 --	0 --
3 and 5	1 (.9%)	0 --	0 --	0 --
3 and 6	0 --	0 --	0 --	3 (16.7%)
4 and 5	2 (1.8%)	1 (11.1%)	0 --	0 --
5 and 6	1 (.9%)	0 --	0 --	0 --
1,2, and 3	1 (.9%)	0 --	1 (25.0%)	0 --
1,3, and 4	1 (.9%)	0 --	0 --	0 --
2,3, and 4	2 (1.8%)	0 --	0 --	0 --
2,3, and 5	1 (.9%)	0 --	0 --	0 --
3,4, and 5	1 (.9%)	0 --	0 --	0 --
1,2,3, and 4	1 (.9%)	0 --	0 --	0 --
1,3,5, and 6	1 (.9%)	0 --	0 --	0 --
2,4,5, and 6	1 (.9%)	0 --	0 --	0 --
3,4,5, and 6	0 --	0 --	0 --	1 (5.6%)
1,2,3,4,5, and 6	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	111 (99.9%*)	9 (99.9%*)	4 (100%)	18 (100.2%*)
No Response	8	4	3	7
Total	119	13	7	25

*Apparent error due to rounding

TABLE LIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION C LESSON-TO-LESSON CONTINUITY OR SEQUENCE

How would you describe lesson-to-lesson continuity or sequence?	Elem. School (N=115)	Jr. Hi. School (N=12)	Sr. Hi. School (N=6)	College or Univ. (N=21)
Answer:				
1 only	35 (30.4%)	8 (66.7%)	3 (50.0%)	8 (38.1%)
2 only	17 (14.8%)	0 --	0 --	4 (19.0%)
3 only	25 (21.7%)	1 (8.3%)	0 --	2 (9.5%)
4 only	4 (3.5%)	0 --	0 --	4 (19.0%)
5 only	1 (.9%)	0 --	0 --	0 --
6 only	0 --	0 --	0 --	0 --
Answers:				
1 and 2	2 (1.7%)	0 --	0 --	0 --
1 and 3	5 (4.3%)	1 (8.3%)	1 (16.7%)	1 (4.8%)
1 and 4	1 (.9%)	1 (8.3%)	0 --	0 --
1 and 5	2 (1.7%)	0 --	0 --	0 --
2 and 3	12 (10.4%)	0 --	0 --	0 --
2 and 4	4 (3.5%)	0 --	0 --	0 --
2 and 5	2 (1.7%)	0 --	0 --	0 --
4 and 5	1 (.9%)	0 --	0 --	1 (4.8%)
1,2, and 4	0 --	0 --	1 (16.7%)	0 --
1,2, and 5	0 --	0 --	1 (16.7%)	0 --
1,3, and 4	1 (.9%)	0 --	0 --	0 --
1,3, and 5	0 --	1 (8.3%)	0 --	0 --
2,3, and 4	1 (.9%)	0 --	0 --	0 --
1,2,3, and 4	1 (.9%)	0 --	0 --	1 (4.8%)
1,2,3,4, and 5	1 (.9%)	0 --	0 --	0 --
Sub Total (N)	115 (100%)	12 (99.9%*)	6 (100.1%*)	21 (100%)
No Response	4	1	1	4
Total	119	13	7	25

*Apparent error due to rounding

TABLE LIV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION D
TYPE OF TEACHING FORMAT

How would you describe teaching format?	Elem. School (N=111)	Jr. Hi. School (N=12)	Sr. Hi. School (N=6)	College or Univ. (N=21)
Answer:				
1 only	99 (89.2%)	10 (83.3%)	4 (66.7%)	17 (81.0%)
2 only	5 (4.5%)	0 --	0 --	1 (4.8%)
3 only	0 --	0 --	0 --	1 (4.8%)
4 only	2 (1.8%)	0 --	0 --	0 --
5 only	0 --	0 --	0 --	0 --
6 only	0 --	1 (8.3%)	1 (16.7%)	0 --
Answers:				
1 and 2	2 (1.8%)	0 --	0 --	1 (4.8%)
1 and 3	3 (2.7%)	0 --	1 (16.7%)	0 --
1 and 4	0 --	0 --	0 --	1 (4.8%)
3 and 4	0 --	1 (8.3%)	0 --	0 --
Sub Total (N)	111 (100%)	12 (99.9%*)	6 (100.1%*)	21 (100.2%*)
No Response	8	1	1	4
Total	119	13	7	25

*Apparent error due to rounding

TABLE LV

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION E
NEW PROGRAM IDEAS AND TEACHING APPROACHES

How are new program ideas and/or teaching approaches developed?	Elem. School (N=93)	Jr. Hi. School (N=8)	Sr. Hi. School (N=5)	College or Univ. (N=23)
Answer:				
1 only	25 (26.9%)	2 (25.0%)	2 (40.0%)	15 (65.2%)
2 only	9 (9.7%)	0 --	0 --	1 (4.3%)
3 only	13 (14.0%)	3 (37.5%)	2 (40.0%)	2 (8.7%)
4 only	2 (2.2%)	0 --	0 --	0 --
5 only	0 --	0 --	0 --	0 --
6 only	0 --	0 --	0 --	0 --
Answers:				
1 and 2	11 (11.8%)	1 (12.5%)	0 --	3 (13.0%)
1 and 3	8 (8.6%)	0 --	0 --	0 --
1 and 4	1 (1.1%)	0 --	0 --	0 --
1 and 5	0 --	0 --	1 (20.0%)	1 (4.3%)
2 and 3	2 (2.2%)	0 --	0 --	0 --
2 and 5	1 (1.1%)	0 --	0 --	0 --
1,2, and 3	11 (11.8%)	0 --	0 --	1 (4.3%)
1,2, and 4	1 (1.1%)	0 --	0 --	0 --
3,4, and 5	2 (2.2%)	1 (12.5%)	0 --	0 --
1,2,3, and 4	2 (2.2%)	0 --	0 --	0 --
1,2,4, and 5	1 (1.1%)	0 --	0 --	0 --
1,2,3,4, and 5	4 (4.3%)	1 (12.5%)	0 --	0 --
Sub Total (N)	93 (100.3%*)	8 (100%)	5 (100%)	23 (99.8%*)
No Response	26	5	2	2
Total	119	13	7	25

*Apparent error due to rounding

TABLE LVI

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION F

INDIVIDUAL RESPONSIBLE FOR DECIDING CONTENT

Who has the major responsibility for deciding lesson content?	Elem. School (N=90)	Jr. Hi. School (N=8)	Sr. Hi. School (N=6)	College or Univ. (N=23)
Answer:				
1 only	51 (56.7%)	4 (50.0%)	4 (66.7%)	19 (82.6%)
2 only	7 (7.8%)	0 --	0 --	1 (4.3%)
3 only	4 (4.4%)	1 (12.5%)	1 (16.7%)	0 --
4 only	1 (1.1%)	0 --	0 --	0 --
5 only	7 (7.8%)	1 (12.5%)	0 --	1 (4.3%)
6 only	0 --	0 --	0 --	0 --
Answers:				
1 and 2	6 (6.7%)	1 (12.5%)	1 (16.7%)	1 (4.3%)
1 and 3	7 (7.8%)	0 --	0 --	0 --
1 and 4	2 (2.2%)	0 --	0 --	1 (4.3%)
1 and 5	1 (1.1%)	1 (12.5%)	0 --	0 --
1 and 6	1 (1.1%)	0 --	0 --	0 --
1,2, and 4	1 (1.1%)	0 --	0 --	0 --
1,3, and 4	1 (1.1%)	0 --	0 --	0 --
3,4, and 5	1 (1.1%)	0 --	0 --	0 --
Sub Total (N)	90 (100%)	8 (100%)	6 (100.1%*)	23 (99.8%*)
No Response	29	5	1	2
Total	119	13	7	25

*Apparent error due to rounding

TABLE LVII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION G

USE OF FACILITIES FOR IN-SERVICE EDUCATION

Are your television facilities used for classroom teacher in-service education? ______ ______ yes no If yes, please check the appropriate answers.	Elem. School (N=65)	Jr. Hi. School (N=5)
Answer:		
1 only	22 (33.8%)	0 --
2 only	6 (9.2%)	1 (20.0%)
3 only	1 (1.5%)	0 --
4 only	6 (9.2%)	1 (20.0%)
5 only	7 (10.8%)	0 --
6 only	12 (18.5%)	1 (20.0%)
Answers:		
1 and 2	3 (4.6%)	0 --
1 and 6	1 (1.5%)	0 --
2 and 3	2 (3.1%)	0 --
4 and 6	2 (3.1%)	0 --
1,2, and 4	0 --	1 (20.0%)
1,2, and 5	1 (1.5%)	0 --
1,2, and 6	1 (1.5%)	0 --
2,4, and 6	0 --	1 (20.0%)
1,2,4,5, and 6	1 (1.5%)	0 --
Sub Total (N)	65 (99.8%*)	5 (100%)
Respondents answering NO	54	8
Total	119	13

*Apparent error due to rounding

TABLE LVIII

FREQUENCY DISTRIBUTION AND PERCENTAGES BY GRADE LEVEL OF SINGLE AND MULTIPLE QUESTIONNAIRE RESPONSES TO PART III, QUESTION H
PRINCIPAL METHOD OF "FEED-BACK" EVALUATION

What is your principal method of "feed-back" evaluation from the classroom?	Elem. School (N=104)	Jr. Hi. School (N=12)	Sr. Hi. School (N=4)	College or Univ. (N=18)
Answer:				
1 only	2 (1.9%)	2 (16.7%)	0 --	2 (11.1%)
2 only	4 (3.8%)	1 (8.3%)	0 --	1 (5.6%)
3 only	6 (5.8%)	0 --	0 --	0 --
4 only	29 (27.9%)	3 (25.0%)	1 (25.0%)	1 (5.6%)
5 only	1 (1.0%)	0 --	1 (25.0%)	9 (50.0%)
6 only	6 (5.8%)	2 (16.7%)	0 --	0 --
Answers:				
1 and 2	2 (1.9%)	0 --	0 --	0 --
1 and 3	1 (1.0%)	0 --	0 --	0 --
1 and 4	4 (3.8%)	1 (8.3%)	1 (25.0%)	0 --
1 and 5	1 (1.0%)	0 --	0 --	0 --
2 and 4	19 (18.3%)	1 (8.3%)	0 --	0 --
2 and 6	2 (1.9%)	0 --	0 --	0 --
3 and 4	3 (2.9%)	1 (8.3%)	0 --	0 --
4 and 5	0 --	0 --	0 --	1 (5.6%)
4 and 6	1 (1.0%)	0 --	0 --	0 --
1,2, and 4	10 (9.6%)	1 (8.3%)	1 (25.0%)	0 --
1,2, and 5	0 --	0 --	0 --	1 (5.6%)
1,3, and 4	1 (1.0%)	0 --	0 --	0 --
2,3, and 4	1 (1.0%)	0 --	0 --	0 --
2,4, and 5	1 (1.0%)	0 --	0 --	0 --
2,4, and 6	1 (1.0%)	0 --	0 --	0 --
1,2,3, and 4	4 (3.8%)	0 --	0 --	0 --
1,2,3, and 6	1 (1.0%)	0 --	0 --	0 --
1,2,4, and 5	0 --	0 --	0 --	3 (16.7%)
1,2,4, and 6	1 (1.0%)	0 --	0 --	0 --
2,4,5, and 6	1 (1.0%)	0 --	0 --	0 --
1,2,3,4, and 5	1 (1.0%)	0 --	0 --	0 --
1,2,3,4, and 6	1 (1.0%)	0 --	0 --	0 --
Sub Total (N)	104 (100.2%*)	12 (99.9%*)	4 (100%)	18 (100.2%*)
No Response	15	1	3	7
Total	119	13	7	25

*Apparent error due to rounding

APPENDIX C

THE INTERVIEW GUIDE

INTERVIEW GUIDE

A. Background Information

1. During what school year did your school system (or institution) begin regularly scheduled in-school music telecasts?

2. Has music been a subject regularly taught by television every year since that date?

3. Is this school system a member of an area or regional educational television council, compact, or organization?

4. Do any other school systems (or institutions) utilize televised music instruction produced by this system (or institution)?

5. Why was music first taught here via the medium of television?

B. General nature of televised series or course

1. What is the title of your program series (or course)?

2. For what grade level(s) is the series (or course) designed?

3. How many times weekly are telelessons taught?

4. How long is each lesson?

5. Do you present the lessons "live" or are they videotaped?

C. Use of Videotape Recorder

1. If lessons are videotaped:

   a. Do you videotape the entire course? If yes:

      (1) For how many years is the course re-run?

      (2) What time limits would you prefer to have placed on the number of years a videotaped course is used?

      (3) To what extent would you support the contention that it is a good idea to re-run a videotaped series of music lessons because classroom teachers are better able to utilize these lessons the second or third year they are presented?

2. If lessons are occasionally videotaped:

   a. How do you determine which lessons are to be recorded?

   b. How often do you videotape a lesson in advance and observe its reception in the classroom?

3. If lessons are not videotaped:

   a. How would you react to the notion of videotaping your entire course for subsequent re-use?

   b. What time limits would you want to have placed on the number of years the course is re-used?

4. How would you react to the idea of another school system (or institution) utilizing a course you had videotaped?

D. Facilities

1. Are receivers located in each classroom or do students go to a receiving area for televised music lessons?

2. How do you react to the criticisms that are often leveled against the poor quality of reception sound?

   a. Do you see any immediate way of improving quality of music sound reception?

   b. What do you think of the possibility of using individual headphones for each student?

3. Do you use a mobile television unit for any kind of remote music telecasts?

4. What role, if any, did the music staff play in the original procurement of television facilities?

E. Administrative

1. How are television music teachers selected?

2. How do you establish the teaching load for television music teachers?

3. What percentage of your time each week do you spend in the preparation and presentation of televised music lessons?

4. Who has the major responsibility for deciding lesson content?

F. Teaching Format

1. Is all teaching done by one teacher?

   a. Can you see advantages or disadvantages in having two (or more) teachers share each lesson?

   b. Can you see advantages or disadvantages in a rotating teacher schedule?

   c. Have you ever used or considered using any other type of teaching format?

2. What lesson approaches, practices, procedures, or program types have you discarded, and why?

3. Do you work, or have you in the past worked, with studio student demonstration classes or control groups? If yes:

   a. How frequently do you (or did you) bring a student class to the studio?

   b. Does (or did) the studio demonstration class help you judge lesson pacing?

   c. Does (or did) the studio demonstration class help you judge whether programs are (or were) above or below grade-level ability of students receiving lessons in the classroom?

   d. Are you (or were you) bothered with studio-class "halo effect"?

4. How often do you present performance ensembles as a part of your telelessons?

5. How often do you use outside guests (_i.e._, non-music teachers) in your telelessons?

6. Do you use a music series book, a textbook, or a workbook in connection with your televised music lessons?

   a. If yes, how often do you ask students in the classroom to look at books _while_ the telelesson is in progress?

   b. If no, have you felt a need for a special text or song book?

7. Other than the teaching techniques or practices that are germane to television instruction (for example, camera close-ups, utilization of more visuals, telescoping of content, careful timing, and so on), how do you feel that your music tele-lessons differ from the way you would normally present the same learnings in the classroom?

8. It is not unusual for competent classroom teachers to express feelings of insecurity when faced with the need for providing musical experiences for elementary school children. With this thought in mind, to what extent would you support the idea that televised music lessons should therefore become a prototype for the classroom teacher?

9. Other than the content presented, how do your televised music classes differ basically from other televised subjects you have observed in production here, for example, science, language, or social studies classes?

10. How do you react to the criticism that "traditional" teaching techniques and classroom procedures are being employed in television teaching to such an extent that television, as a non-traditional teaching medium, is therefore failing to achieve its full potential?

G. Content and Structure

1. Why is music presently taught via the medium of television? (If used, ask respondent to define the meaning of terms "enrichment" or "supplemental" teaching.)

2. How would you describe arrangement of course content?

3. How would you describe lesson-to-lesson continuity or sequence?

4. How are new program ideas and/or teaching approaches developed?

   a. Do you find it helpful to observe videotapes from other school systems (or institutions)?

   b. Do you find it helpful to exchange teachers' guides or other supplementary materials with other school systems (or institutions)?

5. Do you distribute teachers' guides or other supplementary materials to your students or teachers? If yes:

   a. How often are these materials distributed?

b. Who prepares supplementary materials?

c. It is sometimes said that classroom teachers "kill" the television music lesson by presenting too much pre-broadcast information taken from detailed teachers' guides. Have you faced this problem?

6. To what degree are your telelessons based on a city or state course of study?

7. Have you considered the possibility of offering a "general music class" or a "related arts" telecourse for secondary school students?

8. Do you at present plan or see any need in the future for "advanced" televised music instruction, that is, courses other than introductory or general music classes?

H. Other Uses of Facilities

1. Do you teach in-service classroom teacher courses or workshops? If yes:

   a. When and how often are these telecasts scheduled?

   b. Do workshops deal with the content of the telecourse, or are they designed mainly to help classroom teachers improve teaching abilities in music?

   c. If occasional meetings are scheduled, how do you decide upon topics or subjects to be covered?

2. Are college general elementary education majors (non-music majors) required to observe your elementary school music telecasts as a part of their teacher education curriculum?

3. Do music education majors observe either "live" or taped public school music classes or performance ensemble rehearsals via television?

4. Are evaluation videotape recordings made of music student teachers?

5. Are videotape recordings made of student performers or conductors?

6. Do you feel that it would be of value to encourage music education majors to enroll in courses that deal with educational broadcasting, e.g., television production techniques, script writing, educational broadcast programing, and so on?

7. Do you see any possibilities for pre-service music teachers, as either student teachers or graduate interns, to gain experience in teaching music by television? If yes:

   a. Under what conditions would you accept a student teacher or intern?

   b. How much actual teaching do you feel you could allow a student teacher or intern to do?

8. Do you believe that in-school applied music instruction on a band and/or orchestral instrument could be taught effectively by television?

9. Do you believe that in-school keyboard instruction could be taught effectively by television?

10. Are students taught to play recorders or recorder-type instruments in any of your music telecourses?

11. How often are television facilities used to prepare students for attendance at concerts?

I. Production

1. How often do you use motion picture films or film footage during telelessons?

2. Outside of motion picture film and film strips or slides, have you in any way been able to utilize or combine other of the educational media in your televised music instruction?

3. Do you feel a need for commercially prepared film footage or film clips dealing with musical learnings or subjects? If yes, dealing with what topics or subjects?

4. Do you in any way combine the medium of radio with your in-school televised music instruction?

5. Have you devised any unusual or unique production techniques (e.g. cartoon approaches, models, techniques for presenting notation, etc.)?

6. How have you managed the problem of presenting notation on the screen?

7. How often are you able to have on-camera rehearsals before telecasts?

8. Do you find that conventions of studio production take precedence over what you feel to be the pedagogical necessities of music education?

J. Evaluation

1. What is your principal method of "feedback" evaluation from the classroom?

    a. If by classroom visitation by television teacher:

        (1) How many classrooms are you able to visit per school year?

    b. If classrooms are visited by other music teachers:

        (1) How do these teachers report their findings?

    c. If by "feedback" evaluation forms:

        (1) How often are "feedback" forms received?

        (2) Is a special evaluation form devised for music, or are all courses including music evaluated by the same "feedback" form?

    d. If by a television music committee:

        (1) How are members of the committee selected?

        (2) How does the committee function?

        (3) How are meetings conducted?

    e. If by examination:

        (1) What kind of an examination?

        (2) How often are exams administered?

        (3) Who grades the examination?

2. Have you ever used any kind of standardized test?

3. Have you had an opportunity to conduct any experimental research comparing the teaching effectiveness of televised music classes (experimental group) with regular music classes (control group)?

    a. If yes, what were the nature and results of the experiment?

b. If no, why?

4. Given a choice, would you choose regular, systematic music instruction taught via television or the usual elementary school arrangement of music taught by a classroom teacher and/or the occasional visit of a music specialist?

APPENDIX D

THE INQUIRY FORM

INDEX

408/421

Administrative practices and procedures, 254-271
Advanced televised music instruction, 141, 314-316, 340, 352
"Adventures in Music" (Delmarva), 209
"Adventures in Music" (RETAC), 124, 223
"Adventures in Music" (Tacoma), 216
Alabama Educational Television Network, 4, 44-59, 181-182, 202, 234, 283, 304, 359
Albuquerque, N.M., 4, 59-68, 182, 217-218, 235, 272
Alderman, Carolyn N., 161
Aldridge, Patricia, 220
"All Aboard for Music" (Richmond), 211
Allegheny Educational Broadcast Council, 142
Allen, June, 211
"America Sings" (Omaha), 227
Anaheim, Cal., City School District, 68-77, 123, 182-183, 213-214, 235, 283, 304, 359
Anchorage, Alaska, 230-231
Anderson, Joanne, 230
Andrews, Dorothy, 230
Andrews, Frances M., 141, 255
Antonowich, Alexander, 7-8
Applied music instruction
    Atlanta, 105-106
    Auburn Univ., 49-50
    band and orchestral instruments, 311-313, 340, 352
    keyboard instruction, 313-314, 340, 352, 355-356
Apprenticeship (*see* Teacher Internship)
Arizona State University, 225
Arkansas Educational Television Commission, 228-229
Arkansas, University of, 229
"Arts and Man" (Northeast Missouri State College), 233
Associations (*see* Compacts)
Atlanta City and Fulton County, Georgia, School Systems, 4, 100-106, 185-186, 224, 272
Auburn University, 46-51, 306, 312
Austin, Texas, 222

Bach, John L., 221
Bailey, Cheryl, 210
Baltimore, Md., 195-198, 234
Barnett, Mary Lee, 210
Batten, James W., 28
Batty, Jane, 211
Bayne, Martha, 215
Beeman, Rachel C., 74
Benedict, Fran, 117
Berg, Richard C., 14-15, 106-107, 109, 195-198, 199, 200, 205-206, 222, 223
Bethpage, N.Y., 221
Birmingham Area Educational Television Association, 44, 46
Boettcher School of the Air, 78-86, 207, 234
Bowling Green State University, 233
Braintree, Mass., 233
Bramm, Louise, 211
Brantley, Nancy, 220
Bristol, Tenn., 220
Brockport, State Univ. of N.Y. College at, 212-213, 235
Brown, Faith, 28, 112
Brown, Louis, 12
Bukowski, Mary, 230
Busch, Stephen Ellis, 10-11
"Byways to Music" (Richmond), 211

Committees, 308-309, 339, 352, 358
    Albuquerque, 65-66
    Anaheim, 77
    Los Angeles, 117-118, 121
    RETAC, 124-125
    Washington, Univ. of, 160-161
Compacts, 112, 239, 361
Compendium of Televised Instruction, 30, 46
Concordia Teachers College, 228
Connecticut, University of, 223
Content of lessons, 292-295, 337-338, 349-350
    Pennsylvania State Univ., 153
    Person responsible for deciding, 316-318, 340, 352, 358

Copyright clearances, 147-149, 265, 302
Costs, 3, 237, 239, 265, 345
  Anaheim, 69
  Washington County, Md., 172, 175
  Washington, Univ. of, 160
Carlson, Waletta, 215
Carpenter, Thomas H., 18-19
Cavitt, Carolyn, 231
Central Michigan Educational Television Council, 221
Chattanooga, Tenn., 214, 235
Chelmsford, Mass., 221
Chorus, TV, 51, 177
Cleino, Edward H., 52-59
Cleveland, Ohio, 4, 201, 226
Clover Park, Wash., School District, 215, 235
Colorado State College at Greeley, 232
Color television, 85, 159
Columbus, Ohio, 227
Costanza, Peter A., 142, 231
Councils (*see* Compacts)
Craven, Jay M., 214
Crockett, Frank, 87
Curtis, Joan, 216
Cushing, Eva Ireta, 28, 71

Dawley, Muriel, 123
DeLaney, Barbara, 222
Delaware, 209
Delmarva Educational Television Project, 208, 209, 234
Denver, Colo, Public Schools, 4, 78-86, 183-184, 207, 283, 356
Des Moines, Iowa, 3, 4, 210, 234
Detroit, Mich., 205, 234
"Direct" Teaching, 174, 283-292, 300, 336-337, 349, 356-357
"Discovering Music" (Tacoma), 216
Doolin, Howard, 99
"Do Re Mi" (Georgia ETV), 20-21, 87, 91-94, 215
Dudley, Dolores, 142, 173, 217
Duluth, Minn., 229-230
DuPont, Alfred I. (Del.) School District, 224-225
DuVall, Betty S., 221

East Carolina University, 212, 234
East Lansing, Mich., 4, 229
Eastman School of Music, 233
Eddy, David, 161, 304
Edinboro State College, 224
Educational broadcasting courses, 334, 354
"Educational Television," 5
"Enrichment" teaching, 283-292, 300, 336, 349
Entz, Allan, 227
Erickson, Bruce, 215
Erlings, Billie, 231-232, 314
Eugene, Ore., 209, 234
Evaluation, 321-323, 341, 353, 360, 361
  Alabama, Univ. of, 58
  Albuquerque, 64-66
  Anaheim, 76-77
  Atlanta, 104
  Denver, 85
  Georgia ETV, 99
  Houston, 228
  Kansas City, 108-109
  Oklahoma City, 116
  Pennsylvania State Univ., 152-153, 361
  RETAC, 126
  self-evaluation by means of video-tape recorder, 173, 269-270, 348
  Washington County, Md., 179-180
  Washington, Univ. of, 165
Evans, Edward G., 201
Evanston, Illinois Township High School, 233
Evenson, Marian, 227
"Exchanging Notes" (Georgia ETV), 87, 215
"Exploring Music" (Duluth), 230
"Exploring Music" (Washington, D.C.), 218
"Exploring the World of Music" (Arkansas ETV Commission), 228-229
"Exploring the World of Musical Sound" (Univ. of Nebraska), 230

Facilities, 236-251
  closed-circuit, 236
  Community Antenna Television (CATV), 45, 148, 237
  how acquired, 239-242, 279, 345-346
  open-circuit, 236
  receivers in classrooms, 246-250
  translators, 237
  2,500 megahertz system, 237
Fargo, N.D., 229
Feedback forms, 321-323, 341, 353, 360
    Alabama, Univ. of, 57-58
    Anaheim, 77
    Denver, 85
    Georgia ETV, 99
    Houston, 228
    Oklahoma City, 116
    Minneapolis, 132
    St. Paul, 171
Ferrell, Ernestine, 221
Fetzek, Terry Jean, 229
Film (*see* motion pictures, use of)
"Finding Keys to Music" (Cleveland) 226
Florida West Coast Educational Television, 227
"Focus on Our America Through Music" (RETAC), 122, 223
Foothill Junior College, 233
"For Making Music" (Tucson), 218
Format of telelessons, 149, 324-327, 341, 353
Fosse, John B., 28, 142, 231
Franklin Square, N.Y., 214
"From the Record Shop" (St. Paul), 168
Fulton County, Georgia, School System (*see* Atlanta City and Fulton County, Georgia, School Systems)
"Fun With Music" (Houston), 228
"Fun With Rhythm" (Philadelphia), 155

Garlid, Georgia E., 127
"Gateway to Music" (Arkansas ETV Commission), 228
Georgia Department of Education Television Services, 20, 86-100, 184-185, 215, 235, 283, 304, 356, 359
Getz, Russel P., 142
Gibson, Janice, 230-231
Giere, Lillian, 166
Gilbert, Deanna, 220
Grade level concentration, 251-253, 280
Greater Washington Educational Television Association, 218
Green Bay, Wisc., 230
Gregory, Harold, 127

Indiana State University at Terre Haute, 233
Inquiry form:
  analysis of data, 39-40, 345
  data computing procedure, 40, 345
  development of, 25-29, 344
  distribution of, 34-38, 344-345
  percentage of return, 35, 344
  selection of population for, 29-34, 344
In-service instruction, 53, 296-298, 330-332, 342, 350, 353
    Alabama, 53
    Albuquerque, 61
    Anaheim, 73-74
    Arkansas ETV Commission, 229
    Atlanta, 104
    Denver, 81
    Georgia ETV, 98-99
    Los Angeles, 121
    Minneapolis, 131
    RETAC, 125-126
    St. Paul, 170
    Spokan, 230
    Washington County, Md., 176-177
    Washington, Univ. of, 165
"Inside the Music Box" (Georgia ETV), 87, 215
"Instructional Television," 5
Instrumental instruction (*see* Applied music instruction)
Interviews and observations, procedure, 23-25, 42-44, 343
"Invitation to Music" (Los Angeles), 117, 225

Issak, Donald J., 225
"ITV Functional Piano" (Univ. of Ore.), 232

Jacksonville, Fla., 4, 197
James, Juanita M., 197
"Japan" (RETAC), 123
Jelinek, Otto T., 208
Johnson City, Tenn., 220
Johnson, George, 49
Johnson, Nancy, 60
Jones, Joan, 107, 223
Justice, Ernest, 46, 312

KAET-TV, 225
Kansas City, Mo., School District, 106-110, 186-187, 223, 283, 302, 304, 359-360
Karel, Leon C., 233-234
Karsten, Sharon, 210
KCET-TV, 117, 122, 223, 231
KCMT-TV, 232
KCSD-TV, 106
KCTS-TV, 17, 159, 219
KDPS-TV, 210
Keller, Edwin, 111
Kent State University, 233
Kentuckiana Educational Television Council, 215, 235
Kerley, Josephine, 220
KETA-TV, 111
Keyboard instruction (*see* Applied music instruction)
"Keynotes of Music" (Orlando), 227
"Keys to Music" (Omaha), 227
KFME-TV, 229
KHET-TV, 229
Kirby, Gerald, 221
KLRN-TV, 222
KNME-TV, 59
Knox College, 233
Kok, Jan, 209-210
KOKH-TV, 111
Kolpatzki, RoseMary, 87, 215
Koontz, Edith, 225
Kozak, Dorothy, 230
KPEC-TV, 17, 215
KRMA-TV, 78, 207
KSPS-TV, 229-230
KTCA-TV, 127, 166, 207, 232
KTPS-TV, 17, 216
KUAT-TV, 218
KUHT-TV, 201
KUON-TV, 229-230
KWCS-TV, 215
KYNE-TV, 227

Labette County, Kansas, Public Schools, 231
Langford, Mary, 28, 112
"Language of Music" (Georgia ETV), 99
LaPine, Virginia, 28, 59
Lemons, Jack O., 28
Leonhard, Charles, 98
Lesson pacing, 328-329, 341
Lesson-to-lesson continuity or sequence, 299-301, 338, 351, 357
"Let's Explore Music" (Parsons, Kans.), 231
"Let's Learn More" (Alabama ETV), 46
"Let's Listen and Sing" (Omaha), 227
"Let's Make Music" (Johnson City, Tenn.), 220
"Let's Make Music" (Richmond), 211
"Let's Sing Together" (Washington, Univ. of), 161
Lexington, Ky., 222
Littlehale, Olive, 221
"Live" broadcasts (*see* videotaping practices)
"Living With Music" (Omaha), 227
Longenecker, Catherine, 222
Los Angeles City School Districts, 117-122, 188, 225, 358
Los Angeles County Schools, 122-126, 188-189, 223
Louisville, Ky., Public Schools, 215
Lowe, Mary Ann, 214
Lynchburg, Va., 221

"Magic of Music" (Delmarva), 209
"Magic of Music" (Jacksonville, Fla.), 197
"Magic World of Music" (Parsons, Kans.), 231
Maine State Department of Education, 209-210, 234

"Many Sounds of Music" (Penn. State Univ.), 141, 231, 355
Marvel, Lorene, 232
Massachusetts State College at Lowell, 233
McAllister, Roy, 59
McAlpine, John, 166
McHugh, Catherine, 229
McLaughlin, Roberta, 123
McVicker, Kathleen, 60
"Meet the Instruments" (Rockford, Ill.), 230
"Meet the Music Makers" (York, Pa.), 214
"Meeting Music" (Tacoma), 216
"Melody Time" (Houston), 228
"Melody Time" (Nashville), 220
Memphis, Tenn., 219
"Merrily Sing!" (Washington, Univ. of), 161
"Merry-Go-Music" (Richmond), 211
Metropolitan Omaha Educational Broadcasting Association, 227
Michigan Classroom Television, 229
Michigan State University, 228
Mid-Florida Educational Television, 227
Midwest Program on Airborne Television (MPATI), 141, 142, 173, 216-217, 235
Milwaukee, Wisc., 212, 234
Minneapolis, Minn., Public Schools, 4, 127-132, 166, 189-190, 207, 234, 306
Mobile television unit, 299, 350
Monda, Jon, 128
Moore, Lynda, 87, 215
Motion picture films, use of, 305, 351, 360 (*also see* visuals, commercially prepared)
Multi-media teaching approaches, 298-299, 354
"Music Anytime" (Wilmington, Del.), 225
"Music Around the World" (Georgia ETV), 87, 215,
"Music Box" (Kentuckiana), 215
"Music Everywhere" (Georgia ETV), 87, 215
"Music 5" (Penn. State Univ.), 134, 355
"Music for Listening" (Auburn Univ.), 46-49
"Music for Strings" (Auburn Univ.), 49-50
"Music for Teaching" (Auburn Univ.), 49
"Music for You" (MPATI), 217
"Music for You" (New York City), 222
"Music 41-TV" (North Carolina, Univ. of), 212
"Music-Go-Round" (Nashville), 220
"Music in Motion" (Eugene, Ore.), 209
"Music is Everywhere" (Delmarva), 209
"Music is Fun" (Delmarva), 209
"Music Magic" (Kansas City), 107, 110, 223
"Music Makers" (Nashville), 220
"Music Museum" (Wilmington, Del.), 225
"Music of Many Lands" (Wash., D.C.), 218
"Music 120" (East Carolina Univ.), 212
"Music Place" (Anchorage), 231
"Music Reading Can be Fun" (Columbus, O.), 227
"Music Room" (Central Michigan ETV), 221
"Music Room" (Memphis), 219
"Music Theater" (Maine ETV), 209-210
"Musictime" (Fargo, N.D.), 229
"Music Time" (Alabama, Univ. of), 52-59

Nashville, Tenn., 4, 219
National Association of Educational Broadcasters, 197, 198
National Center for School and College Television, 19, 30, 37, 226
National Educational Television and Radio Center, 12, 200-201
Nebraska, University of, 229
Nelson, Cecelia R., 15-16

Nelson, Helen, 230
Nesbitt, India Minnette, 100, 224
Newburg, Elaine, 214
Newman, William S., 212
New Mexico, 59-68
New York City, 14-15
Nocera, Mary Elizabeth, 19-20
Nofzinger, Dwight E., 232
North Carolina, University of, 202-203, 212, 234
North Central (North Dakota) Council for School Television, 230
Northeast Mississippi Educational Television Council, 221
Northeast Missouri State College, 233
Northern Illinois University at DeKalb, 233
Nye, Karen L., 216

"Occasional" television teaching, 284, 287, 299, 349
O'Day, Marguerite, 80
Ohio University, 228
Oklahoma City Public Schools, 4, 110-116, 187-188, 207-208, 234, 255, 283, 304, 359, 360
Omaha, Neb., 227
Omaha, University of, 227
Orchestra concerts (*see* Symphony telecasts)
Oregon, University of, 231, 314, 355
Orlando, Fla., 227
Osterlund, David, 230
Oswego, State Univ. of N.Y., College at, 232
"Our Musical Heritage" (Richmond), 211
"Our Musical World" (Georgia ETV), 87, 94-95, 215

"Packaging" lessons (*see* reusing lessons)
Paden, Joann, 128
Page, Eleanor, 222
Parenteau, Zoel, 108
Parise, Josephine, 219
Parke, William E., 135
Parma, Ohio, Public School District, 231
Parnell, James H., 212
"Pathways of Music" (Arkansas ETV Commission), 228
"Pathways to Discovering Music" (Georgia ETV), 98
"Pathways to Music" (Delmarva), 209
Patrenos, James Hiram, 16-17, 51
"Patterns of Living in Latin America" (RETAC), 123
"Patterns in Music" (Richmond), 211
Pennsylvania Department of Public Instruction, 141
Pennsylvania State University
  Department of Music, 132-141, 190, 202, 234, 355
  Department of Music Education, 141-153, 190-191, 231, 355, 358, 361
Pfautsch, Lloyd, 98
Philadelphia, 3, 154-159, 191-192, 196-197, 234, 283
Phillips, Hattie L., 8
Phipers, Jeanne Rose, 69
"Pianist at Work" (Alabama, Univ. of), 59
Pinellas County, Fla., 227
Pittsburgh, Pa., 4, 203-205, 234
Powell, Fran, 230
Pre-service instruction, 333-334, 342, 353-354
Program ideas, 308-310, 339, 351-352
Programmed instruction, 361
Pre-school telecasts, 361
Public Law 87-529, 155

Questionnaire (*see* Inquiry form)

"R for Rhythm" (Philadelphia), 155, 196-197
Radio, 298-299, 312, 338, 350
  Albuquerque, 63
  Minneapolis, 131-132
  Philadelphia, 155-156
Receiving facilities, 246-250
Recorder-type instruments, 55, 313
Reed, Mary, 124, 223

Regional Educational Television Advisory Council (RETAC), 117, 122-126, 188-189, 223, 239
Rehearsal time, 263-264, 348, 358-359
Reilly, Catherine Frasetto, 155, 196-197
Repeating lessons (*see* reusing lessons)
Research, 324, 341, 353, 359
Residuals, 52, 265, 266
Reusing lessons, 265, 270-271, 348
  Alabama, Univ. of, 52-53
  Anaheim, 74
  Washington, Univ. of, 161-162
"Rhythm Parade" (Nashville), 220
Richmond, Va., 211, 234
Richardson, Texas, Independent School District, 214, 235
Rinehart, Carroll A., 218
Ringler, Paul, 111
Roberts, John T., 80
Roberts, Lyn, 124, 223
Robinson, Don C., 100
Rockford, Illinois, 230
Romaine, Westervelt B., 7
Romersa, Peggy, 220
Rustin, Barbara M., 20-21, 87, 215

St. Cloud State College, 232
St. Louis, Mo., 203-204, 218, 222
St. Margaret of Scotland Elementary School, 224
St. Paul, Minnesota, Public Schools, 166-171, 193-194, 207, 304, 360
Salem, Rita, 173
San Antonio College, 223
San Antonio, Texas, 222
San Jose State College, 233
Santee, Esther M., 6-7
Schenectady, N.Y., 211
Schiff, Harold, 225
Seattle Public Schools (*see* Washington, Univ. of)
Secondary school telecourses, 85-86, 253, 354-355
Self-contained lessons (*see* lesson-to-lesson continuity)
Shaffer, Jeanne, 220
Shahbazian, Jackie, 117
Shakley, Elaine, 226
Shannon, Anne, 220
Sharpe, Betty, 87, 215
Shaw, Robert, 99
Shetler, Donald J., 8-9, 12-13, 196, 233
"Sing a Song at Sight" (Kansas City), 107, 223
"Sing Along with Me" (Anaheim), 75
"Sing Around" (Washington, Univ, of), 161
"Sing It Again" (Georgia ETV), 87, 89-91, 215
"Sing! It's Good for You" (Green Bay), 230
"Singing and Doing" (Omaha), 227
"Singing, Listening, Doing" (MPATI), 217
"Singing Sounds" (Washington, Univ, of), 161
"Singing Together" (St. Paul), 167
Skelton, Donald W., 227
Skoda, Christine E., 205
Slippery Rock State College, 224
Smith, Darleen, 173
"Songs, Sounds and Symbols" (Cleveland), 226
Sound, quality of reception, 248-250, 279-280, 346
"Sounds of Music" (Philadelphia), 156
"Sounds of Our Times" (Southwest Texas), 222
South Oyster Bay Supplementary Education Center, 221
Southwest Texas Educational Television Council, 222
Spear, Richard S., 28
Spring Branch Independent School District, 228
Spokane, Wash., 229
"Spotlight on Africa" (RETAC), 123
"Stepping into Melody" (Cleveland), 226

"Stepping into Rhythm" (Cleveland), 226
Stokes, Arch J., 214-215
"Strings and Things" (Hawaii), 229
Strumer, Jill, 230
Studio class or demonstration group, use of, 30, 327, 341, 353, 358
  Alabama, Univ. of, 54-55
  Anaheim, 70
  Atlanta, 102
  Denver, 84-85
  Georgia ETV, 88-89
  Kansas City, 107-108
  Los Angeles, 120
  Minneapolis, 129
  Oklahoma City, 113
  Philadelphia, 157
  Washington County, Md., 174
  Washington, Univ. of, 162
Studio conventions, 319-320, 341, 352
  Albuquerque, 67
  Penn. State Univ., 145
"Supplemental" teaching, 60, 283-292, 300, 336, 349
Supplementary materials (*see* Teachers' guides)
Symphony telecasts, 334-335, 342, 354
  Anaheim, 74, 334
  Atlanta, 105, 334
  Denver, 79, 334
  Minneapolis, 130-131, 334
  Pittsburgh, 205, 334-335

Tacoma Public School System, 4, 215, 216
"Talkback" system, 137-138, 250-251
Tauffner, Gil, 100
Taylor, Lenore, 215
Teacher aids (*see* Teachers' guides)
Teacher internship
  Albuquerque, 67-68
  Anaheim, 75-76
  Georgia ETV, 96
Teacher, selection of, 254-257, 280, 347, 360
  Albuquerque, 60
  Oklahoma City, 111-112
  Penn State Univ., 150, 254
  St. Paul, 166
  Washington, Univ. of, 160
Teachers' guides, 272-278, 281-282, 293, 300, 348-349, 358
  Alabama, Univ. of, 57
  Albuquerque, 64
  Anaheim, 72-73, 75
  Atlanta, 104
  Auburn Univ., 48
  cost of distribution, 277
  Denver, 84
  frequency of distribution, 275-276
  Georgia ETV, 98
  length or detail of, 272-275
  Los Angeles, 119-120
  Oklahoma City, 115-116
  Penn State Univ., 151-152
  responsibility for preparation, 277-278, 349
  RETAC, 126
  St. Paul, 167
  Washington County, Md., 178-179
  Washington, Univ. of, 164-165
Teaching load, 257-263, 280-281, 347-348,
  Alabama, Univ. of, 58
  Albuquerque, 60
Teaching techniques, 295-297, 350
Team teaching, 153, 325, 355, 359
  Johnson City, Tenn., 220
  Oklahoma City, 113
  Oregon, Univ of, class piano, 232
  Washington County, Md., 173
  Washington, Univ of, 161, 162
"Television College" (Chicago), 208, 234
Tennessee Educational Television Network, 220
Tests, on-camera
  Penn State Univ., 152-153, 361
  St. Paul, 171
  Washington County, Md., 180
Texas Educational Microwave Project (TEMP), 222-223
Texas, University of, 222

Textbooks, us of, 302-303, 338-339, 351, 358
    Alabama, Univ. of, 57
    Albuquerque, 64
    Atlanta, 102
    during lesson, 302-303, 351
    Kansas City, 109
    Minneapolis, 130
    St. Paul, 168
    Washington County, Md., 176
    Washington, Univ. of, 164
"Time for Music" (Central Michigan ETV), 221
"Time for Music" (Chattanooga), 214
"Time for Music" (Houston), 228
"Time for Music" (Richmond), 211
"Time Now for Music" (New York City), 222
"Time to Sing" (Green Bay), 230
Todd, Marian A., 229
"Total" teaching (*see* "direct" teaching)
Trader, Anna Lee, 209
"Traveling with Tunes" Baltimore), 198
Tredway, Jane, 220
Tri-state Instructional Broadcasting Council, 155
Tucson, Arizona, 218
"Tune Up Time" (Minneapolis), 127, 207
Tupelo, Mississippi, 221
Turnbull, Katherine, 211
TV GUIDE, 178
"TV Singing School" (Green Bay), 230
Tyler, Barbara, 46
Types of television teaching, 283-292, 349

Use permissions (*see* copyright clearances)
"Understanding Music" (Schenectady), 211
Utilization, 263, 356, 360
    Atlanta, 102
    Georgia ETV, 96-98
Utilization materials (*see* Teachers' guides)

Veal, Brenda, 226
Vermont Symphony Association, 206
Videotaping practices, 264-271, 281, 348, 358
    Alabama, 52-53
    Albuquerque, 61
    Anaheim, 74
    Atlanta, 103
    Denver, 82-84
    exchange, 53, 309, 361-362
    Georgia ETV, 87-88
    Kansas City, 108
    Los Angeles, 121
    Oklahoma City, 112-113
    Penn. State Univ., 140-141
    Philadelphia, 156-157
    pre-service instruction, 333-334, 354
    reuse, 265, 270-271, 348
    St. Paul, 169-170
    self-evaluation, 269-270, 348
Visuals, commercially prepared (*also see* Motion pictures), 177, 304-308, 339, 351
Visualization for listening lessons, 306-307, 359
    Auburn Univ., 47-48
    Minneapolis, 130
    Penn. State Univ., 139-140
    Washington County, Md., 176
Visualization of notation, 304, 359
    Alabama (flannel board), 53, 304, 359
    Anaheim ("Big Book"), 70-71, 75, 304, 359
    Georgia ETV (electronic editor), 89-91, 304, 359
    Kansas City (roll drum), 109-110, 304, 359-360
    Oklahoma City (roll drop), 114-115, 304, 360
    Philadelphia, 158-159
    St. Paul (rear-view projection), 168, 304, 360

Visualization of notation (Con't.)
   Washington, Univ. of (magnetic board), 163-164, 304, 360

Waggoner, Robert, 100
Walsh, Margaret, 219
Walthall, Marjorie T., 222
Wareham, Elemer C., Jr., 134, 202
Warren, Elton J., 222
Washington County, Maryland, Schools, 141, 172-180, 194, 206, 234, 283, 330-331
Washington, The University of, 159-165, 192-193, 219, 235, 255, 304, 359, 360
WBRA-TV, 211
WCIQ-TV, 44, 202
WCVE-TV, 211
WDCN-TV, 219
WDSE-TV, 229
"We Read and Sing" (Omaha), 227
WEDU-TV, 227
West, Virginia B., 215
Western Michigan University at Kalamazoo, 233
WETA-TV, 218
WETV, 86, 100, 224
WFIL-TV, 154
WFPK-TV, 215
WHYY-TV, 154
Widoe, Russ, 230
"Wiffil Studio Schoolhouse" (Philadelphia), 154
Wigren, Harold, 3
Willard, Jane B., 211
Willet, Nan, 28, 78
Willey, George A., 11-12
Willour, Judith, 226
Wilson, Dorothy O., 107, 223
Winegar, Nancy, 220
WKNO-TV, 219
WMFE-TV, 227
WMHT-TV, 212
WMSB-TV, 229-230
WMTW-TV, 209-210
WNDT-TV, 221
WOI-TV, 198, 200
Wolf, George Ann, 221
Wooten, Jean B., 209
"Words and Music" (Florida West Coast), 227
"Words in Music" (Baltimore), 198
"Workshop in Choral Music" (Georgia ETV), 99
"World of Music" (Delmarva), 209
Wortman, Robert, 228
WOSU-TV, 227
WPIX-TV, 222
WPSX-TV, 142
WQED-TV, 204-205
WUHY-TV, 155
WUNC-TV, 202-203, 212
WVIZ-TV, 123, 226

York, Pa., 214
Youngstown, Ohio, 218
Yowell, Orene V., 28, 107, 223

Zeddiz, Leslie, 228